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### ***Cultural Information from Catalan-Speaking Lands: 2003 (II) and 2004 (I):***

*Medieval History (Pere Benito i Monclús),  
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Contemporary History (Carles. Santacana i Torres),  
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Visual Arts (Ellena. Llorens),  
Music (Joaquim. Rabaseda)*

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CULTURAL INFORMATION  
FROM CATALAN-SPEAKING LANDS  
2003 (II) AND 2004 (I)



Two years, particularly for the Middle Ages, is by far a too short a time span to present a balance sheet of publications on Catalan medieval history, if one takes into account that many of the publications that appeared on the market during this review period are the product of research begun and often forcibly concluded and inserted within research projects encompassing many years. However, if the task is to give a summary account of publications during this period, during this productive period throughout the Catalan-speaking territories, of all the various publications whatever their format and fields of history, then I am obliged to impose some limits. The first is to give exclusive consideration to monographs, publications of proceedings from conferences and symposiums and the main editions of historical sources, bearing in mind that it would not be impossible here to cite articles that appeared in specialist publications or journals at a local or provincial level, which in no way detracts from their contributive value to historical research. The second limitation is to leave to one side, as a rule—with the exception of some of the urban-centered monographs that I shall cite later—, studies that deal strictly with local or provincial issues, despite the fact that many of these (of which I am well aware), are not “local histories” in the strictest sense of the term, but rather research into sectors that transcends the territorial limits under study and contains important contributions to general history studies.

So, I must unavoidably begin by referring to two important collective books on Catalan history and historiography which appeared during this review period. On the one hand there is *Història de Catalunya* (Barcelona, l'Esfera dels llibres, 2004), edited by Albert Balcells, which is a synthesis of Catalan national history that endeavors to bring us up to date in a brief and concise manner in a single volume of some nine-hundred pages, the book by Pierre Vilar, *Història de Catalunya* (Barcelona, edicions 62, 1987), by incorporating the main historical advances that have been made in the last twenty years. This book encompasses from the prehistoric era to the Catalonia parliamentary elections of 2003, and is structured according to the four traditional academic historical divisions: Prehistory and the Ancient History, edited by Arturo Pérez; the Middle Ages, by Flocel Sabaté; The Modern Period, by Antoni Simon; and the Contemporary Period, by Albert Balcells himself.

This synthesis of Catalan history is aimed at a wide reading public and was preceded by an extremely useful historical tool for historians, the *Diccionari d'Historiografia Catalana* (Barcelona, Enciclopèdia Catalana, 2003), edited by Antoni Simon i Tarrés. This major collective publication is the product of the collaboration of more than 250 specialists expressed through more than 2,000 articles about the life, works and beliefs of Catalan historians from the Middle Ages to the present day. It includes schools of thought and general trends in historiography that have had an impact on local historical research, the range and possibilities of sources in major Catalan libraries and archives, contributions by the main scholarly institutions (academic, institutes, associations, etc.), the work of local history research studies centers, journals and publications that have been platforms for the diffusion of historical study, the major books on Catalan historiography and the large collections of

editions of historical sources. An excellent complement to this dictionary is, without doubt, *Història de la historiografia catalana* (Barcelona, IEC, 2004), edited by Albert Balcells, which is a collection of the papers read by those participating in the scholarly conferences held at the Institut d'Estudis Catalans during October, 2003.

While the books which I have just mentioned are testimony to the important progress in our knowledge and the systematic classification of Catalan historiography, the proceedings from the VII Curs d'Estiu Comtat d'Urgell which, took place in Balaguer in July 2002 and published as *Medievalisme: noves perspectives* (Lleida, Pagès, 2003), constitute a review of the trends in present medieval studies, what are the main trends that dominate the panorama of European historiography and new perspectives in research.

The number and wide range of books published during this two-year review period are an indication of not just the healthy state of Catalan history studies, the quantity, quality and variety of research being carried out, but also the proliferation and range of academic, institutional and publishing house projects. One example resulting from these circumstances was two conferences held a short time apart in Catalonia on what has been generally referred to as "Feudalism". The first of these was held in Balaguer in July 2001, as part of the VI Curs d'Estiu Comtat d'Urgell and published as *El temps i l'espai del feudalisme* (Lleida, Pagès, 2004), in which the question posed in different sessions was: the definition and various meanings of this term (contributions by Dominique Barthélemy, Guy Bois, Pietro Corrao, Paul Freedman, José Ángel García de Cortázar, Alain Guerrau, Jean Pierre Poly, Julio Valdeón, Stephen White, and Chris Wickham), the existence of feudalism in the different places and regions of the medieval western world (contributions by José Ignacio Ruiz de la Peña, Pierre Toubert and Igor Filippov), and feudalism in the different regions of the Iberian Peninsula (with contributions by José María Mínguez, Juan José Larrea, Carlos Laliena, Flocel Sabaté, Carlos Éstepa, Enric Guinot, Manuel González, Maria Bonet and Antonio Malpica).

The second, posed totally different questions and objectives, and was published as *El feudalisme comptat i debatut* (València, Publicacions de la Universitat de València, 2003), edited by M. Barceló, G. Feliu, A. Furió, M. Miquel and J. Sobrequés. This book is the publication of the conference that was held in February 2002 at the Museu d'Història de Catalunya, by way of a conclusion to an inter-university research project. The book is a collection of the various papers that fall within the traditionally accepted research fields which encompass the concepts of feudalism, feudal society and the evolution of feudalism, within the sphere of the Catalan-speaking territories: lordship, relations in the sphere of the land and statutes and social class differentiation of the peasant farmers (J. M. Salrach, Gaspar Feliu, Joan Blanco de la Lama, Lluís To, Antoni Mas, and Pau Viciano), land (J. Bolós), currency (Fèlix Retamero), fiscal administration by the moors (Pierre Guichard), conquest archeology and christian colonization of País Valencià and the Balearic Isles (Eduard Riu-Barrera, Josep Torró, and Helena Kirchner), division, distribution and colonization of conquered territories and the status of the conquerors and colonizers (Xavier Eritja, Ricard Soto, Antoni Virgili, and Enric Guinot), and the relations between the rural areas and the towns and cities (Ferran Garcia-Oliver).

The issue of lord-peasant relations within the classical lordship model is the focus of my doctoral thesis published as, *Senyoria de la terra i tinença pagesa al comtat de Barcelona (segles XI-XIII)* (Barcelona, Institució Milà i Fontanals-CSIC, 2003), in which I put forward the issues that have been the focus of historiographical debate in the last fifteen years here in Catalonia: the origins of the *mas* (traditional Catalan farmhouse) and usufruct tenancy, the changes in the material and legal status of Catalan peasants (servitude and rent) and the role of the legal system in the lord-peasant relations. However, the most important progress made regarding this last topic, the role and running of seigniorial justice in the late medieval and modern period, is the book by Valentí Gual i Vilà, *Justícia i terra. La documentació de l'arxiu de Poblet* (Valls, Edició Cossetània, 2003).

Neither feudalism nor lordship are topics in the latest book by Josep Maria Salrach, *Catalunya a la fi del primer mil·lenni* (Lleida, Eumo-Pagès, 2004). Rather, this is an overview of the development of Catalan society at the end of the first millennium (9<sup>th</sup> – 10<sup>th</sup> centuries) from the point of view of power and organization of a society that, according to the author, is not strictly speaking feudal. Salrach pays particular attention to the administration of justice and taxes, taking into consideration key government structure elements and the political system, and the territorial establishment of the Church and its relations with society and power and written culture. Culture and written language in Carolingian Catalonia is, coincidentally, the specific focus of another important book recently published, *Thèse d'État by the French professor, Michel Zimmermann, Écrire et lire en Catalogne (IXe-XIIe siècle)*. This is his doctoral dissertation defended at the University of Tolosa-Lo Mirail in 1992 and published eleven years later thanks to the sponsorship of the Casa de Velázquez. Despite never having been translated into Catalan, it quite clear from the issues and period covered that this is a fundamental historical study about the cultural and political origins of Catalonia within the frame of medieval western Europe.

As regards studies of the history of royal and municipal tax administration in Catalonia and the Crown of Aragon, there are four monographic studies published as part of a project directed by Manuel Sánchez Martínez from the CSIC Institució Milà i Fontanals, adding to its long and prolific trajectory: *Pagar al rey en la Corona de Aragón durante el siglo XIV (estudios sobre fiscalidad y finanzas reales y urbanas)* (Barcelona, Institució Milà i Fontanals, CSIC, 2003), which brings together some of the essential articles by this precursor of studies on tax administration; the book by Esther Redondo, *El fogatjament general de Catalunya de 1378* (Barcelona, Institució Milà i Fontanals – CSIC, 2003); and the two books by Jordi Morelló Baget, *Reus en el trànsit a la modernitat: fiscalitat i finances d'una vila en vies de creixement* (Reus, Associació d'Estudis Reusencs, 2003) and *Reus i la muralla del segle XIV: procés constructiu i finançament de l'obra*, (Tarragona, 2003).

Flocel Sabaté, takes up the topic of one of his earlier studies in, *Cerimònies fúnebres i poder municipal a la Catalunya baixmedieval* (Barcelona, Rafael Dalmau, 2003, col. "Episodis de la Història", núms. 333/334), where he analyzes the role of commemorative funeral rites and tributes to the dead which Catalan vassals and cities dedicated to their kings, within the context of reciprocal relations between municipal and royal power.

Another important conference on Catalan political history is reflected in, *Enfrontaments civils: postguerres i reconstruccions* (Lleida, Associació Recerques, Universitat de Lleida, Pagès Editors, 2002), which was held in the western lands on April 10<sup>th</sup> – 11<sup>th</sup> 2002. This collection of papers read is published in two volumes containing the 91 papers presented throughout the conference's five sessions: "Guerres baixmedievalls" (coordinated by Antoni Riera and Joan J. Busqueta), "Guerra dels Segadors i Guerra de Successió" (directed by Joaquim Albareda and Eva Serra), "Guerra Gran i Guerra del Francès" (coordinated by Lluís Roura and Antoni Moliner), "Guerres civils del segle XIX" (directed by Irene Castells and Jesús Millán), and "Guerra Civil de 1936 i franquisme" (coordinated by Conxita Mir, Jordi Catalán and David Guinard).

As regards the history of political, diplomatic, commercial and human relations in Catalonia and the Crown of Aragon with the Mediterranean river states, Maria Teresa Ferrer edited the proceedings from the Jornades Científiques held at the Institut d'Estudis Catalans in November 2000, published as *Els catalans a la Mediterrània oriental a l'Edat Mitjana* (Barcelona, IEC, 2003), to which I would also like to add the monographic study by Daniel Duran Duelt, *Kastellórizo, una isla griega bajo dominio de Alfonso el Magnánimo (1450-1458). Colección documental* (Barcelona, Institució Milà i Fontanals-CSIC, 2003).

The history of the Church and popular religion has been considerably enriched with the publication of a much awaited research project: the first volume of the monumental doctoral thesis by the archivist Josep Baucells i Reig, *Vivir en la Edad Media: Barcelona y su entorno en los siglos XIII y XIV (1200-1344)* (1er vol., Barcelona, Institució Milà i Fontanals, 2004). This book focuses on the organization of the Church and how people lived religion in the bishopric of Barcelona, and is without doubt a major reference book both in terms of the importance of the topic it covers as well as the amount of information it contains, much of it from ecclesiastical archives. To this, I would like to add the publication of a university research project, *Les visites pastorals. Dels orígens medievals a l'època contemporània* (Girona, CCG Edicions - Associació d'Història Rural de les Comarques Gironines - Centre de Recerca d'Història Rural/Secció Vicens Vives de l'ILCC de la Universitat de Girona, 2003), edited by Joaquim M. Puigvert, Lluís Monjas, Xavier Solà and Eugeni Perea, which is a collection of the papers read at the conference at the University of Girona about historiographical use within the sphere of the eight Catalan dioceses and, in general, Spanish and European historiographical use of this essential historical source. Also, before leaving the area of Church history, I would like to note the publication of the proceedings from the XXII Jornades d'Estudis Històrics Locals, organized by the Institut d'Estudis Baleàrics held in Palma de Majorca, November 2003, and published as *Abadies, cartoixes, convents i monestirs. Aspectes demogràfics, socioeconòmics i culturals de les comunitats religioses (segles XIII al XIX)* (Palma, IEB, 2004).

Turning to spatial archeology I would like to mention two books: Jordi Bolós i Masclans, *Els orígens medievals del paisatge català: l'arqueologia del paisatge com a font per a conèixer la història de Catalunya* (Barcelona, IEC, 2004), which summarizes the current state of research into various aspects of the history of medieval Catalan rural countryside (populating strategies,

morphology of towns and villages, and use of agrarian spaces and roads), painstakingly illustrated with selections of published maps; and, in collaboration with Victor Hurtado, *Atlas del Comtat de Manresa (798-993)* (Barcelona, Rafael Dalmau, 2004). In addition, from Girona we have another contribution to the study of the origins and development of the traditional farmhouse (*mas*) in Catalunya Vella with, *L'organització de l'espai rural a l'Europa Mediterrània. Masos, possessions, poderi* (Girona, CCG i Associació d'Història Rural, 2003), edited by Rosa Congost, Gabriel Jover and Giuliana Biagioli.

But, the major reference book on Catalan rural history published in this review period is, without doubt, *Història agrària dels Països Catalans*, a major task of synthesis, managed by Emili Giralt and edited in four volumes by the Fundació Catalana de la Recerca with the collaboration of various universities from throughout the Catalan-speaking territories. This has been published in two volumes: the second (following chronology) deals with the Middle Ages (Barcelona, Publicacions de la Universitat de Barcelona, 2004), and the first, covers ancient history (Barcelona, Publicacions de la Universitat de Barcelona, 2005). The second volume, edited by Josep Maria Salrach, is divided into three parts: the dynamics of the Middle Ages, the tension between the "continuïstes" elements and the change factors; the second analyzes material structures (land, tools, agricultural and livestock practices and the role of the market); and the third looks at rural society and the causes and consequences of social diversification among peasant farmers. A simple review of the chapter contents will give you some idea of the wide range of topics covered: "Època prefeudal (segles VIII-X) i canvi feudal (segles XI-XII)," "Sistemes agrícoles de Xarq al-Andalus," "L'expansió," "La crisi econòmica i social al camp," "La represa," "L'organització del territori: l'espai el poblament," "Els cultius," "L'utilitatge i les tècniques," "La ramaderia," "Les indústries rurals," "Mercat i mercats," "Mercat de la vila, mercat de productes," "Família i unitat d'explo-tació," "La comunitat pagesa," "La senyoria," and "La cultura pagesa". The corresponding authors are: Mercè Aventin Puig, Josep Fernández Trabal, Antoni Furió, Ferran Garcia-Oliver, Thomas F. Glick, Antoni Riera Melis and Josep M. Salrach, who is also the coordinator of this book.

While still on the topic of rural history, I would like to mention the book by the Valencian historian Ferran Garcia-Oliver, *La vall de les sis mesquites. El treball i la vida a la Vall digna medieval*, (València, Publicacions de la Universitat de València, 2003), which provides an in-depth look into rural society in this valley that was populated by Saracens and then re-populated by christians, which the author has reconstructed using micro-history techniques and drawing from the wealth of notarial and legal case documents that have been preserved.

As regards urban history, I would like to point out the proceedings from the XVII<sup>e</sup> Congrés d'Història de la Corona d'Aragó, held in Barcelona, 2000, and published as, *El món urbà a la Corona d'Aragó del 1137 als Decrets de Nova Planta* (3 vols. Barcelona, Publicacions de la Universitat de Barcelona, 2003). Additionally, Carme Batlle, who in 2002 published, along with Teresa Vinyoles, *Mirada a la Barcelona medieval des de les finestres gòtiques* (Barcelona, Rafael Dalmau, 2002), has published another book, *Fires i mercats. Factors de dinamisme econòmic i centres de sociabilitat (s.XI a XV)* (Barcelona, Rafael Dalmau, 2004), which is a piece of research on a key theme: the creation

and evolution of the network of trade fairs and local, urban and village markets in medieval Catalonia. Josefina Mutgé i Vives, a specialist in the history of Barcelona in the 14<sup>th</sup> century, published, *Política, urbanismo y vida ciudadana en la Barcelona del siglo XIV* (Barcelona, Institució Milà i Fontanals-CSIC, 2004), which is a collection of various of her articles previously published in specialist journals. An excellent complement to this book and an important contribution to the study of late medieval Barcelona urban society, is the book by Josep Hernando i Delgado, *Els esclaus islàmics a Barcelona: blancs, negres, llocs i turcs. De l'esclavitud a la llibertat (s. XIV)* (Barcelona, Institució Milà i Fontanals-CSIC, 2003), based on 1,071 slave purchase-sale and manumission documents contained in Barcelona registries, which are transcribed and set out in a lengthy appendix.

Girona and Lleida have not been left aside in renewed interest in urban historical studies. In the case of Girona, and due to a municipal initiative, we have the translation into Catalan of the doctoral thesis of the French historian Sandrine Victor, *La construcció i els seus oficis a la Girona del segle XV* (Girona, Ajuntament de Girona, 2004), as well as the publication of the monographic book, *Girona, de Carlemany al feudalisme, 785-1057: el trànsit de la ciutat antiga a l'època medieval* (2 vol., Girona, Ajuntament de Girona, 2003-2004). The publishing house Pagès, for its own part, published *Història de Lleida* in various volumes, (acclaimed as the replacement to the classic monographic work by Josep Lladonosa). The second volume, by Flocel Sabaté, deals with the high middle ages (Lleida, Pagès, 2003); and the third volume, by Joan Josep Busqueta, which covers the low middle ages (Lleida, Pagès, 2004).

To the history of diets and the supply of food I would like to add a new and interesting monographic study by Xavier Soldevila i Temporal, *Alimentació i abastament al Baix Empordà medieval. Segles XII-XIV* (La Bisbal d'Empordà, 2004), which centers on one region of small village markets linked to international trade by sea.

The editing of historical sources continues at a healthy pace while institutional initiatives multiply, at a local or provincial level, adding to the continued sponsorship of the Fundació Noguera.

As regards the editing of diplomatic sources, I would like to mention the appearance of a new volume, the 6<sup>th</sup>, in the "Carolingian Catalonia" series, under the self-explanatory title, *Els comtats de Girona, Besalú, Empúries i Peralada* (Barcelona, Institut d'Estudis Catalans, 2003), edited by Santiago Sobrequés i Vidal, Sebastià Riera i Viader and Manuel Rovira i Solà, which is revised by Ramon Ordeig i Mata.

Editions of documentary sources of seigniorial and monastic origin during this review period include two new collections of official documents: *Diplomatari de l'Arxiu Diocesà de Solsona (1101-1200)* (2 vols, Barcelona, Fundació Noguera, 2002), edited by Antoni Bach i Riu; and, *Pergamins del monestir benedictí de Sant Pau del Camp de Barcelona, de l'Arxiu de la Corona d'Aragó: (segles XII - XIV)*, edited by Josefina Mutgé i Vives (Barcelona, Institució Milà i Fontanals-CSIC, 2002).

As regards municipal sources (books of privileges and *par excellence* municipal cartularies), these logically continue to be a priority for institutions, editors, and historians. During this review period two books have appeared on the market: *Llibre de Privilegis de la vila de Figueres (1267-1585)*, edited by

Antoni Cobos Fajardo (Barcelona, Fundació Noguera, 2004); and *Llibre Verd de Barcelona* (Barcelona, Ajuntament de Barcelona – Base, 2004), which is a luxurious facsimile edition.

By necessity I must, by way of conclusion, make reference to the publication of some collections of official documents, collections and editions of sources for the late medieval period that are of particular relevance: the second volume of *Diplomatari Borja*, coordinated by Miquel Batllori, *Documents de l'Arxiu de la Corona d'Aragó (1416-1429)* (València, Tres i quatre, 2004); *Epistolari de Ferran I d'Antequera amb els infants d'Aragó i la reina Elionor: 1413-1416* (València, Universitat de València, 2004), edited by Carlos López Rodríguez; *Fonts per a l'estudi de les comunitats jueves de Lleida: recopilació de documents i estat de la qüestió* (Barcelona, PPU, 2004, sèrie "Catalonia Hebraica", núm. 4), edited by Amor Ayala; and the book edited by Carles Vela i Aulesa, which deals with a unique source contained within the *Llibres extravagants* from the Arxiu Capitular in Barcelona, *L'obrador d'un apotecari medieval segons el Llibre de comptes de Francesc ses Canes (Barcelona, 1378-1381)* (Barcelona, Institució Milà i Fontanals-CSIC, 2003).

PERE BENITO I MONCLÚS  
UNIVERSITAT DE BARCELONA  
(Translated by Roland Pearson)

#### MODERN HISTORY: 2002 (II) - 2004 (I)

At the outset of the 21<sup>st</sup> century, there were some appealing focal points in modern Catalan history which served as a springboard for research and reflection. Conferences and similar events provided a network for the diffusion of a large number of historical studies, articles and papers: the symposiums organized by the Universitat Autònoma de Barcelona's journal *Manuscrits*, the conferences organized by *Història Moderna de Catalunya - Universitat de Barcelona*-, along with the events with a more local impact such as the "Local History" conferences by the journal *L'Avenç* or the History of Barcelona conferences and the various meetings of academics working on local history. The publications of books, however, is another matter: the readership crisis has meant that publishing houses have been more cautious when it comes to launching new books on to the market, and this has proved to be an obstacle to the diffusion of doctoral dissertations defended at the various universities.

Furthermore, Catalan historians have been unable to take advantage of some of the initiatives at a state level for financing research. The anniversary celebrations of Philip II and Charles V of Spain have not encouraged research projects in Catalonia for the modern period, as has happened in other parts of the Spanish State.

So, the present panorama of modern history research bears the stamp of introspection: it follows its own evolution, and research topics and methodology move forward along already established path or open up new research paths starting from questions posed by Catalan researchers

themselves, with little influence from elsewhere and difficulties when it comes to publishing important studies. Of course, there are always noteworthy exceptions due to their importance and quality, but while there is no increase in resources for researching and publishing, they will continue to be in a minority.

During the 1990s historians such as Ernest Belenguier and Eva Serra had already made manifest the lack of knowledge about the 16<sup>th</sup> century in Catalonia. Compared to fifteen years ago, this situation has improved significantly, but not to the degree that one can say that we have achieved a satisfactory level of knowledge about this century.

The publication of *Història de la Generalitat de Catalunya i dels seus Presidents* (Barcelona: GEC, 2003, 3 vols.), under the guidance of J. M. Solé Sabaté, is the first synthesis of the entire 16<sup>th</sup> and 17<sup>th</sup> centuries ever. The title however is misleading because these are not biographies of all those who held this position but rather a study of their attempts to govern. It could not be otherwise since what we know about this period does not allow for more. Nevertheless, this is the first attempt to provide a global view of the 16<sup>th</sup> and 17<sup>th</sup> centuries, at least from a political perspective, which goes beyond what was available in general histories and does provide a noteworthy degree of in-depth research in some areas.

In the same field, the book by Miquel Pérez Latre, *Entre el rei i la terra. El poder polític a Catalunya al segle XVI* (Vic: Eumo, 2004), is an important step forward in our knowledge of the reign of Philip II in Catalonia. In an attempt to redress a gaping vacuum, Miquel Pérez poses the problem of monarchy-state from the study of three fundamental perspectives: Catalonia's military importance, the legal reform attempts by the king and legislative action taken by the Corts and the conflicts generated by this in relations with the king. The outcome was the grave crisis of 1587-92, which, in the context offered by Miquel Pérez, can be seen globally: from the acutely different stances in political philosophy adopted by the opposing parties in question to the legal mechanisms that they employed. The Generalitat was at the height of its political power, elaborating a pactist discourse in the face of a powerful monarchy which more and more was exhausting its energies and becoming more aggressive in the search for resources to meet its imperial projects.

As is well known, the final years of Philip II were the distant precedent to the "Guerra dels Segadors". There have been, however, important contributions to existing studies on this subject. Until recently Sanabre and Elliott were almost the only two historians who had published significant studies in this area, and basic reference books, but fortunately this is no longer the case. Recent local history studies have contributed to plurality and nuances. The book by Manuel Güell, *El setge de Tarragona de 1641* (Tarragona: 2003), not only allows the reader to follow the war episodes, but also to delve into the key relations between those from Tarragona who were faithful to Philip IV and the Spanish army that occupied and defended the city against the French-Catalan army.

If the cost in terms of human life and money to wage this war proved to be horrendous for Tarragona, then it was equally so for the people who were obliged to go to war. This is the version told by Josep Abad i Sentís in his book, *La vila de Sabadell davant la Guerra Patriòtica o dels Segadors (1598-*

1659) (Sabadell, 2003). Starting from a much broader chronological perspective (1598-1659), this book details the cost in terms of money and human life for the city of Tarragona. The result was insolvency for the local tax office, burdened with debts and pressures from the powers that be, as it attempted to contribute to the war effort despite the attempts by the authorities to resort to the Constitution as an instrument of defense.

One of the most important publications that has come on to the market about the "Guerra dels Segadors", is the book by Gaspar Sala, *Proclamacion catolica a la Magestad piadosa de Filipe el Grande, Rey de las Españas y Emperador de las Indias, nuestro señor, los consellerses y Consejo de Ciento de la ciudad de Barcelona* (Barcelona: Base, 2003). It begins with a comprehensive pre-study spanning some ninety pages by Antoni Simon Tarrés and Karsten Neumann, which serves as an introduction to the Augustinian friar who became one of the main exponents of the Catalan cause in opposition to Philip IV and describes his political ideas placing him not only in the context of Catalonia, but also within the context of political thinking in Europe at that time. Although this treatise was originally conceived as propaganda for the Consell de Cent of Barcelona, the arguments against quartering troops and the policies of Olivares make this a historical source with two objectives: to understand the ideological background of those in favor of breaking with the Spanish monarchy and to delve deeper into the dramatic events of 1640.

The very same Simon Tarrés also published a series of chronicles in *Cròniques de la Guerra dels Segadors* (Barcelona: Curial, 2003), which comprises five diaries by people from different sides in the conflict: an official from the viceroyalty, a lawyer from Vic, a chronicle from Barcelona cathedral and a letter from a court judge. Together these all provide a wide panorama of different interests and arguments used during the "Guerra dels Segadors". This last point needs to be underlined because when it comes to looking at Catalonia in 1640, one thing which is clearly necessary when reconstructing this period of Catalan history is access to arguments that show why Catalans themselves were divided over which side to support. So, the introductions to each of these texts is of enormous help when it comes to understanding this.

This effort to shed light on historical events through contemporary voices expressed in original sources can also be found in other areas of research. The recovery and publication of little known and studied historical documents is one of the shortcomings at present. For this very reason a book well worth mentioning is by Valentí Gual, *Justícia i terra: la documentació de l'Arxiu de Poblet (Armari III)* (Valls: Cossetània Edicions, 2003). The collection of cases rewritten here provides a direct explanation of how rural society operated in the Ancien Regime and, at the same time, the seigniorial judicial mechanisms, in this case by the church, and the logic that guided their actions: repression of elements that were not integrated into the community and the sentences that tended to reflect this fact when delinquents were not members of this community. This is a monumental piece of research, very readable, and an example of how to bring archive texts to a wide reading public.

The year 2002 culminated in the publication of *Narraciones històricas*, by Francisco de Castellví (Madrid: Fundación Francisco Elías de Tejada y Erasmo Pércopo, 2002), edited by Josep M. Mundet and J. M. Alsina. This major work by a Catalan military official, living testimony of the War of Succession, has

been published in four volumes. The fourth volume narrates the defense of Barcelona and the subsequent repression after the fall of the city on the 11<sup>th</sup> of September, 1714.

Also within the sphere of publishing source texts, there is the edition by Lluís Roura of the text by Pedro de Lucuce, *Precauciones contra alborotos, motines y rebeliones en la Plaza de Barcelona*. (Barcelona: Institut d'Història Jaume Vicens Vives/Eumo, 2002). Pedro de Lucuce was a Spanish soldier who dates to around the middle of the 18<sup>th</sup> century and was written in the 1770s. His book reflects on the subversive nature of the Catalans, taking 1640 and the War of Succession as precedents to argue how necessary it was for the army to be stationed in Catalonia to assure government stability in the capital city. In this case, the author is an excellent example of the thinking of an occupying army and the military philosophy of the Bourbon dynasty in the 18<sup>th</sup> century.

A reading of this last book stands in stark contrast to the papers read at the Congrés d'Història de Barcelona, with the 18<sup>th</sup> century as its theme and published as, *El segle de l'absolutisme, 1714-1808* (Barcelona: Quaderns d'Història, 2002). In spite of the number of authors and topics, there is a general purpose: a review of the old ideas by Ferran Soldevila about the political annihilation of Catalonia in the 18<sup>th</sup> century. The existence and dynamism of the guilds as keepers of the political traditions prior to the "Nova Planta" decrees and the social conflicts that resulted in local government expression through the *diputats* of the common people, are proof of a social and political vitality little acknowledged until recently. This backdrop is clearly visible through the papers by Josep Fontana and Joaquim Albareda. The former shows, once again, that the growing Catalan economy owes nothing to the absolutist Bourbon regime, while Albareda deals with the issue of the perpetuation of a political and economic project whose roots lie in the 17<sup>th</sup> century and is identified with "austracisme", which follows the arguments of Ernest Lluch.

It would be interesting to contrast the two previous books with the book by Josep M. Torras, *Los mecanismos del poder: los ayuntamientos catalanes durante el siglo XVIII* (Barcelona: Crítica, 2003). This is a synthesis, in Castilian, of *Els municipis catalans de l'Antic Règim*, from 1983. I would like to recall some of the virtues of the previous general work itself which were kept in this translation: a study of the development the Catalan municipality, particularly the Bourbon. Long before the appearance of the "austracista" theory, the author had already put forward an interpretation that revealed the existence of conflicts and opposition to the supposedly monolithic Bourbon absolutism.

Outside the categories of specific time periods or topics, a book was published which brings together the works of Emili Giralt, *Empresaris, nobles i vinyaters: 50 anys de recerca històrica*, (València: Universitat de València, 2002), edited by Manuel Ardit Lucas. The need for these kinds of publications is even more pertinent when they deal with historians with a long and qualified career. Not all the texts in this book are related to modern history, but in this book you will find some of the most important and influential research which Giralt carried out on this period. One such case is his classic study about the price of corn in Barcelona in the 16<sup>th</sup> century, published in 1958 and which, to my knowledge has not been re-printed since; his study of the business dealings and patrimony of Joan Cortada, the baron of Maldà in the 17<sup>th</sup> century; and his research in to the work of Antoni

Capmany, the greatest and also the last of the illustrious Catalan thinkers. Read as a whole, covering a wide range of years running from 1952 to 2002, this book not only gives us access to the early research by Giralt, but also follows the development of historiography during the last fifty years.

ÀNGEL CASALS  
UNIVERSITAT DE BARCELONA  
*Translated by Roland Pearson*

## CONTEMPORARY HISTORY

The period under review began with the death of the French historian Pierre Vilar, in August 2003. It goes without saying that Vilar was the historian from outside Catalonia who has had the most important and direct influence on Catalan history, and for this reason his loss is deeply felt among Catalan historians.

Turning to publications, I would like to begin with a book that brings us to the topic of history itself and its social value. The book in question is by the Valencian medievalist Pau Viciano, *Des de temps immemorial* (València, Tàndem, 2003), which follows on from a line of thought begun some time ago, reflecting on the social and political use of history, a topic of great interest at the moment. I would also like to highlight a number of conferences covering a wide range of topics such as the VII congrés d'història local de Catalunya, organized by *L'Avenç*, which discusses local identity and memory (November, 2003), and the conference organized by the Coordinadora de Centres d'Estudis on "Església, societat i poder" (February, 2004). Both conference proceedings were published as well as the previous conference organized by Coordinadora de Centres d'Estudis, edited by Lourdes Plans and published as *Fonts orals. La investigació a les terres de parla catalana* (Valls, Cossetània, 2003). While on the subject of the Coordinadora de Centres d'Estudis, I would like to mention that the Institut Ramon Muntaner was created in July 2003 and part of the consortium created by the Coordinadora de Centres d'Estudis and the Generalitat de Catalunya (Autonomous Government for Catalonia). This is a new body that hopes to promote research and publication initiatives throughout the entire Catalan-speaking territories in the local and provincial research centers, and which one hopes will have a positive effect on publications covering historical studies at a local level. Still on the subject of conferences, I would also like to draw your attention to a conference of a different nature to those already mentioned. The conference in question took place in Barcelona, September 2003: the 53è Congrés de la Comissió Internacional per a l'estudi de les Assembles Representatives i Parlamentàries. The aim behind this conference was to bring together Catalan scholars with the most acclaimed specialists in parliamentary history.

Before moving into the area of single-theme publications, I would like cite the publication of diverse transversal works which cover themes that run

throughout the contemporary history period. On the one hand we have the book by Angel Duarte, *Història del republicanisme a Catalunya*, (Eumo, Vic, 2003), a compendium which is the fruit of previous research; and on the other, books which are the result of new research such as the book by the geographer Carles Carreras, *La Barcelona literària. Una introducció geogràfica* (Proa, 2003). As regards collective efforts, I would like to note the book edited by Pere Lluís Font, *Història del pensament cristià. Quaranta figures* (Barcelona: Proa/Fundació Joan Maragall, 2003). The veteran researcher, Josep Massot i Muntaner, published a new and extended version of what is now a classic work and an essential reference book for those studying the history of the Catholic Church, *Església i societat a la Catalunya contemporània* (Publicacions de l'Abadia de Montserrat, 2003). Another study, covering a lengthy period of time concerning a very current topic in Catalan political debates, is the book by the geographer Jesús Burgueño, *Història de la divisió comarcal* (Rafael Dalmau, 2003). Along similar lines, but embracing industrialization, is the publication of a major work which is the result of a number of contributions managed and edited by Jordi Nadal, *Atlas de la industrialización en España, 1750-2000* (Crítica, Fundació BBBV, 2003), which brings together a multitude of data covering a wide range of topics within this area. One other complementary study in this area of monographs which I would like to note here is the book by the economic historian Francesc Valls, *La Catalunya atlàntica. Aiguardents i teixits a l'arrencada industrial catalana* (Vic, Eumo, 2004).

The slow flow of 19<sup>th</sup>-century historical studies remains constant, with recurring themes such as the Carlist movement in the book by Núria Sauch, *Guerrillers i bàndols civils entre l'Ebre i el Maestrat. La formació d'un país carlista (1808-1844)* (Publicacions de l'Abadia de Montserrat, 2004). I would also like to note two books by Josep Pich, *Almirall i el Diari Català* (Eumo, Vic, 2003), and *Federalisme i catalanisme. Valentí Almirall i Llover (1841-1904)* (Vic, Eumo, 2004), which deal with some of the key figures in the definition of Catalan identity. Another clan figure from the 19<sup>th</sup> century is the literary figure and politician Víctor Balaguer, who is dealt with in depth by Joan Palomas in *Víctor Balaguer. Rennaixença, Revolució i Progrés*. (El Cep i la Nansa, Vilanova, 2004). Similarly, another interesting perspective of the lengthy history of the inland Catalan city of Granollers is covered by Joan Garriga in *Granollers, caciquisme i fractura democràtica (1848-1939)* (Publicacions de l'Abadia de Montserrat, 2003). On Catalan identity, there is a most extensive study by Enric Ucelay da Cal, *El imperialismo catalán. Prat de la Riba, Cambó y D'Ors y la conquista moral de España* (Edhasa, 2003), as important as it is controversial. Also along the lines of manifestations of Catalan identity there is a study of a topic overlooked by scholars: *La Mancomunitat de Catalunya i la política esportiva* (Generalitat de Catalunya, 2004), by Carles Santacana and which begins the new collection "Textos de Cultura i Esport".

Interest by scholars in anarchism is still active as illustrated by the almost simultaneous appearance of three books published by different historians. In chronological order the first is by Maria Amàlia Pradas, *L'anarquisme i les lluites socials a Barcelona, 1918-1923: la repressió obrera i la violència*, (PAM, 2003). The other two have many points in common and focus on the dynamics of anarcho-syndicalism during the years of the Spanish Second Republic. The books in question are: *Entre revolució i reforma. La CNT a Catalunya (1930-*

1936) (Lleida, Pagès, 2003), by Eulàlia Vega; and, *Militants. Participació i democràcia a la CNT als anys trenta*. (Alertes, Barcelona, 2003), by Anna Monjo.

Turning to the Spanish Civil War, I would like to mention the book by Ramon Brusco, *Les milícies antifeixistes i l'exèrcit popular a Catalunya* (Lleida, Edicions del Jonc, 2003), as well as a book by Joan Serrallonga that deals with one of the newest areas of historical research, *Refugiats i desplaçats dins la Catalunya en temps de guerra (1936-1939)* (Barcelona, Base, 2004). From a Spanish perspective, two specialists on the Spanish Civil War, Joseph Maria Solé and Joan Villarroya, have edited *Espanya en llamas. La guerra civil desde el aire* (Madrid, Temas de Hoy, 2003). These two historians are heading a very ambitious project that brings together the majority of Catalan specialists on this topic. The book, four volumes, is titled *La guerra civil a Catalunya* (Barcelona, Edicions 62, 2004-2005), and appeared at the beginning of 2004.

As regards the Franco dictatorship, a significant number of books have appeared on the market that focus particularly on the dictatorship's repressive measures during the post civil war period. I would like to cite, as one example, the book by Josep Cruanyes, *Els papers de Salamanca. L'espoliació del patrimoni documental de Catalunya (1938-1939)* (Barcelona, Edicions 62, 2003), a fundamental work for understanding one episode that has generated heated protest and claims from citizens and institutions alike. Josep Benet presented a new portrayal of the period of repression in *Domènec Latorre, afusellat per catalanista* (Edicions 62, 2003). Turning to the sphere of universities, there is an innovative piece of research by Jaume Claret, *La repressió franquista a la universitat catalana* (Vic, Eumo, 2003). Finally, concerning the post civil war period, there is an interesting chronicle by Jaume Fabre, *Els que es van quedar. 1939 Barcelona, ciutat ocupada* (Publicacions de l'Abadia de Montserrat, 2003). As regards other spheres I would like to mention the book by Ester Magriñà, *Supervivència de postguerra. El cas de Tarragona* (Tarragona, Arola edicions, 2004).

By way of conclusion, I would like to mention two biographies of important figures, albeit different. Firstly, the biography by Josep Maria Muñoz Pujol entitled *Agustí Duran i Sanpere. Temps i història* (Proa, 2004), which deals with an archivist and historian from Barcelona. Secondly, the biography by Fermí Rubiralta dedicated to a key figure in the Catalan nationalist and socialist organizations during the Franco dictatorship and the transition period. The book in question is *Joan Cornudella i Barberà (1904-1985). Biografia política* (Publicacions de l'Abadia de Montserrat, 2003).

CARLES SANTACANA I TORRES  
UNIVERSITAT DE BARCELONA  
Translated by Roland Pearson

## LINGUISTICS

Once again I would like to offer a selection of new publications in general linguistics written in Catalan, and in particular Catalan linguistics. In this double issue of the *Catalan Review* I have included information regarding publications which more or less fall within the period from July 2003 to June 2004.

## BOOKS

Among the many studies on Catalan sociolinguistics for this period I would like to draw your attention to the following: the collection of studies by Miquel Àngel Pradilla (editor), Jordi Ginebra, Joaquim Mallafre and Pere Navarro, *Identitat lingüística i estandardització* (Valls: Edicions Cossetània, 2003); *Dolor de llengua* (València: Eliseu Climent, 2004), in which Enric Larreula deals with the topic of linguistic substitution; *El laberint valencià: apunts per a una sociolingüística del conflicte* (Benicarló: Onada Edicions, 2004) and *Calidoscopi lingüístic* (Barcelona: Octaedro, 2004), both by Miquel Àngel Pradilla; *Patrimoni natural: elogi i defensa de la diversitat lingüística*, by Jesús Tusón (Barcelona: Empúries, 2004); *El català no morirà: un moment decisiu per al futur de la llengua* (Barcelona: Edicions 62, 2004), by Lluís-Anton Baulenas; and *Notaris sense fe: la llengua vençuda* (Barcelona: Guingueta, 2004), by Joan Bernà. Still in the area of sociolinguistics, I would like to note the latest book by Toni Mollà, *Manual de sociolingüística* (Alzira: Edicions Bromera, 2003), which offers a needed updating of *Curs de sociolingüística*, which was published in 1987 by the same author. As regards collecting and systematically analyzing sociolinguistic data, we have two books: *Estadística d'usos lingüístics a Catalunya, 2003* (Barcelona: Generalitat de Catalunya, 2004), published by the Secretaria de Política Lingüística (Department for Language Policies), the Departament d'Economia i Finances de la Generalitat de Catalunya (Catalan Autonomous Government Treasury) and the Institut Estadístic de Catalunya (Catalan Institute for Statistics); and *El valencià a Alacant. Observatori de la llengua (2002/2003)* (Alacant: Universitat d'Alacant, 2004), by Josep V. Forcadell and Ferran Isabel.

Turning to normative grammar and language models, I would like to point out the publication of three books that deal with language standardization processes from different points of view. The first, edited by Joan Martí Castell, *De la preceptiva de la llengua catalana: reflexions i notes 2000-2002* (Barcelona: Institut d'Estudis Catalans, 2003), is a collection of a diverse range of contributions by members of the Institut d'Estudis Catalans; the second, *Documents de la Secció Filològica IV* (Barcelona: Institut d'Estudis Catalans, 2003, Biblioteca Filològica XLVII), is a collection of various normative agreements and statements by institutions between 1996 and 2002; third and finally, the book edited by Núria Alturo Monné and Xavier Vila, *Variació dialectal i estandardització* (Barcelona: PPU i Secció de Lingüística Catalana de la Universitat de Barcelona, 2003), which offers diverse contributions on building a Catalan language model that respects dialectal variations, and which is the fruit of the crop of papers given at the annual linguistics conference at the Universitat de Barcelona (CLUB). There is also another book which looks

at one of the dialectal variants of Catalan, *Variació dialectal i estandardització al Baix Vinalopó* (Barcelona: Publicacions de l'Abadia de Montserrat, 2003, Biblioteca Sanchis Guarner), by Carles Segura i Llopes, which analyzes the developing language model for Baix Vinalopó in relation to normative language models taught at schools and in the mass media, as well as in relation to Castilian. In contrast, Daniel Casals i Martorell reflects on the task of language standardization in the media (radio) in *El català en antena. 20 anys construint el model lingüístic de Catalunya Ràdio* (Benicarló: Onada Edicions, 2003).

As regards dialectology, I would like to make note of the latest volume by Joan Veny and Lúcia Pons i Griera, *Atlas lingüístic del domini català. Volum II: 2. El vestit. 3. La casa i ocupacions domèstiques* (Barcelona: Institut d'Estudis Catalans, 2003). This book maps out answers to questions about clothing and the home as expressed by speakers from 190 towns and villages throughout the Catalan speaking regions. It includes 268 maps and 583 photographs and drawings, with a topic index in Catalan, Castilian, Italian and French. Somewhere between dialectology and toponymy is the book by Enric Ribes, *Llengua i terra unides* (Eivissa: Edicions Can Sifre, 2004), and in the field of onomastics I would like to include the book by Rosa Planas Ferrer, *Els malnoms dels xuetes de Mallorca* (Barcelona: Leonard Muntaner, 2003).

Turning to the history of the Catalan language there is *La llengua catalana a les Balears al segle XIX* (Palma: Documenta Balear, 2003), by Antoni Alomar. I would also like to mention *Moments clau de la història de la llengua catalana* (València: Universitat de València, 2004), by Antoni M. Badia i Margarit, which is divided into two parts. The first is a collection of talks taken from the investiture of professor Antoni M. Badia i Margarit as doctor *honoris causa* of the Universitat de València. The second part comprises the best articles, published and unpublished, by Dr. Badia on the history of the Catalan language. Also, there is *Estudis d'Història de la Llengua Catalana* (Publicacions de l'Abadia de Montserrat, 2004, Biblioteca Serra d'Or), by Josep Moran; and *La llengua dels processos de crims a la Lleida del segle XVI* (Barcelona: Institut d'Estudis Catalans, 2004, Biblioteca Filològica 49, Premi Marià Aguiló de Gramàtica Històrica i Història de la Llengua, 2002), by Maria Dolors Farreny Sistac.

Among studies on the development of linguistics in the Catalan-speaking territories and distinguished Catalan linguists, there is the book by Germà Colón Domènech, *De Ramon Llull al Diccionari Fabra. Acostament lingüístic a les lletres catalanes* (Barcelona: Publicacions de l'Abadia de Montserrat, 2003, Col·lecció Germà Colón d'Estudis Filològics), which presents the reader with a collection of articles referring to major figures such as Ramon Llull, Mossèn Alcover, Pompeu Fabra and Francesc de Borja Moll. This book also serves as a springboard for a new collection of texts also edited by Domènech, *Del nombre y de la unidad literaria de la lengua catalana: Discurso leído ante la Real Academia Española en la recepción pública del Sr. Antonio Rubió y Lluch el día 23 de marzo de 1930* (Barcelona: Institut d'Estudis Catalans, 2003). This is another good example of editions of old texts which are essential for studying the history of the Catalan language.

There are three monographic books published during this period on discourse use. The book by Rosa Artigas, Joan Bellès and Maria Grau, *Tipotext. Una tipologia de textos de no-ficció* (Vic: Eumo Editorial / Universitat de Vic, 2003), analyses the language use in relation to contexts and puts forward a

typology for non-fiction texts based on a corpus of oral and written texts covering a wide range of text types (the corpus is included in the CD-ROM which comes with the book). *Oralitat i escriptura* (Publicacions de l'Abadia de Montserrat, 2004), by Josep M. Castellà, introduces the reader to the study of language register modes, and in particular to the study of the continuum between spoken and written language. This book culls hypotheses and results from his doctoral dissertation which he defended in 2002, and which characterizes three discourse genres in Catalan (spontaneous conversation, lectures and academic prose). In *Pragmàtica, discurs i llengua oral. Introducció a l'anàlisi funcional de textos* (Barcelona: Editorial UOC, 2003, Manuals, 81), Lluís Payrató offers an introductory but detailed panorama of present-day pragmatics, paying particular attention to discourse and spoken language.

I would like to continue this review with a pair of university manuals, because the Universitat Oberta de Catalunya (Open University of Catalonia) has published *Laboratori virtual de pràctiques de fonètica i fonologia catalanes* (Barcelona: Editorial UOC, 2003), and *Morfologia catalana* (Barcelona: Editorial UOC, 2003), by Manuel Pérez Saldanya, Manuel Sifre and Júlia Todolí.

Translation is the focus of two monographic studies published during this review period. *Doblatge i subtitulació per a la TV* (Vic: UAB, UJI, UPF, UVic, 2003, Biblioteca de Traducció i Interpretació), by Frederic Chaume, presents a descriptive and analytical study of the two important audio-visual translation modes: dubbing and subtitling, here in reference to the television medium. This book combines practical aspects of the profession with references to fundamental translation theory issues, such as the audio-visual genres and the peculiar characteristics of audiovisual texts, all of which is illustrated with examples of authentic translations. Then, there is a book on a study relating psychology to translation, *Traduir el desig: Psicoanàlisi i llenguatge* (Vic: Universitat Jaume I, Universitat Pompeu Fabra, Universitat de Vic, 2004), by Marta Marín-Dòmine.

Lexical studies always make interesting contributions to the field of linguistics, especially when they derive from innovative doctoral dissertations, which is the case here for *La creativitat lèxica en un model basat en l'ús* (Publicacions de l'Abadia de Montserrat, 2004, Milà i Fontanals), by Teresa Vallès. This book focuses on current tendencies in forming neologisms in Catalan, how they are produced and is framed within a cognitivist explanatory model. As an example of work on lexicography, we have Cristina Gelpí's doctoral dissertation in CD-ROM format, *Mesures d'avaluació lexicogràfica de diccionaris bilingües* (Barcelona: Institut Universitari de Lingüística Aplicada, Universitat Pompeu Fabra, 2003, Tesis, 4). The corresponding doctoral dissertation was defended at the Universitat de Barcelona in 1997, and it puts forward a system of evaluation of bilingual dictionaries based on their function, the typical user and the structures of these kinds of dictionaries.

#### DICTIONARIES AND SPECIALIST TERMINOLOGY GLOSSARIES

The dictionaries published for this review period are of a specialized nature, either because of the way entries can be accessed (phraseology, anthroponyms, dialectal variants, signs), or because of the type of information that they offer

(information regarding spelling and pronunciation). I would like to highlight *Diccionari de sinònims de frases fetes* (Barcelona: Publicacions de l'Abadia de Montserrat, 2004), by Maria Teresa Espinal, and the *Diccionari d'antropònimia catalana* (Barcelona: Institut d'Estudis Catalans, Biblioteca de Dialectologia i Sociolingüística, 9, 2004), co-ordinated and edited by Antoni M. Badia i Margarit. Other dictionaries include *Diccionari temàtic de llenguatge de signes en català* (Lleida: autor, 2004), by Ignacio Martín Sauret, and *Diccionari de lleidatanismes* (Lleida: Pagès Editors, 2004), by Josep Maria Massana. Among re-editions I would like to make mention of the *Diccionari ortogràfic i de pronúncia* (Barcelona: Enciclopèdia Catalana, 2004, *Diccionaris Complementaris*, 1), by Jordi Bruguera.

From among specialized dictionaries by topic or terminography, I would like to point out the following publications by TERMCAT: *El Diccionari de geografia física*. (Barcelona: TERMCAT, Centre de Terminologia, 2003), which contains more than 2,000 terms belonging to the six major areas of geography (biogeography, land science, climatology, geomorphology, hydrology and the Earth), and provides definitions and equivalents in Castilian, French and English; *Terminologia notarial* (Barcelona: TERMCAT, Centre de Terminologia, 2004, *Terminologies* 4), is a glossary put together in collaboration with the notary associations in the Balearic Isles and Catalonia with the support of the Servei de Política Lingüística del Govern d'Andorra (Andorran Ministry for Language Policies), which contains 300 terms with definitions and equivalents in Castilian; *Terminologia de recursos humans* (Barcelona: TERMCAT, Centre de Terminologia, 2004, *Terminologies* 3), which contains 280 terms with definitions and equivalents in Castilian, French and English; and *Diccionari d'homeopatia* (Barcelona: TERMCAT, Centre de Terminologia, 2004), which brings together 400 terms with definitions and equivalents in Castilian, French and English, includes additional explanations and examples, each of which contain appendices with references to works and authors.

Apart from Termcat, the following specialized dictionaries were also published: *Diccionari de botànica* (València: Publicacions de la Universitat de València, 2004, *Sèrie Materials* 71), by Antoni Aguilera and Felisa Puche, aimed particularly at a university reading public, which includes definitions, symbols and abbreviations with references to the most commonly used affixes in botany terminology. The team comprising César Díaz, Sílvia Llovera and Montserrat Noró completed the *Diccionari de patologia i manteniment d'edificis* (Barcelona: Servei de Llengües i Terminologia de la Universitat Politècnica de Catalunya, 2004), which contains 988 entries with definitions and equivalents in Castilian, and is aimed at trained professionals or university students working in these fields. Xavier Villalba was given the task of updating and extending the *Diccionari de gramàtica generativo-transformacional* (Bellaterra: Universitat Autònoma de Barcelona, 1991), by Joan Ballesta. This dictionary now goes under the new title of *Diccionari Ballesta de gramàtica generativa* (Bellaterra: Universitat Autònoma de Barcelona. Servei de Publicacions de la Universitat Autònoma, 2004), and contains 1,016 terms in Catalan with definitions and equivalents in English. This dictionary includes the series of monographs from the UAB journal, *Catalan Journal of Linguistics*.

MISCELLANEOUS CONFERENCE PROCEEDINGS AND "IN HONOR OF" PUBLICATIONS

The proceedings from the Dotzè Col·loqui Internacional de Llengua i Literatura Catalanes, organized by the Associació Catalana de Llengua i Literatura Catalanes (ALLC) along with the Universitat de Paris IV, La Sorbonne, in September 2000, were published (last half of 2003) in the third volume of the *Actes del Dotzè Col·loqui Internacional de Llengua i Literatura catalanes, vol. III* (Barcelona: Publicacions de l'Abadia de Montserrat, 2003, Biblioteca Abat Oliva).

*Llengua, societat i ensenyament* (Alacant: Institut Interuniversitari de Filologia Valenciana, 2003), coordinated by Vicent Martínez, is a collection of some of the papers read at the international conference bearing the same name, whose focus was to address the evolution of culture and linguistics in País Valencià during the last twenty years.

In *Miscel·lània Joan Veny, III, Estudis de llengua i literatura catalanes, XLVII* (Barcelona: Publicacions de l'Abadia de Montserrat, 2003), I would particularly like to draw your attention to articles on old texts by Montserrat Alegre, Germà Colon and Joaquim Martí; and on dialectology by Montserrat Adam. In *Miscel·lània Joan Veny IV, Estudis de llengua i literatura catalanes, XLVIII* (Barcelona: Publicacions de l'Abadia de Montserrat, 2004), the articles on Catalan language breakdown into terminology (a general approach by M. Teresa Cabré and another on ichthyonomy by Miquel Duran), lexical history (one by Francesc X. Llorca and another by Joan Requesens), linguistic characteristics of old texts (one by Joan A. Argenter on the *Llibre dels fets*), another by Mar Massanell on a 17<sup>th</sup>-century trial), and dialectology (one study by Javier Giralt and another by Jordi Dorca).

*Els fons manuscrits lul·lians de Mallorca: fons lul·lians a biblioteques espanyoles* (Barcelona: Universitat de Barcelona, 2004, Col·lecció Blanquerna, 4), by Llorenç Pérez and edited by Albert Soler, is a re-issue of the diverse range of articles published in the journal *Estudios Lulianos*, with those texts written in Castilian and a prologue in Catalan.

*Apologia i vindicació de la llengua catalana* (València: Universitat de València, 2004, Biblioteca Lingüística Catalana, 28), is a collection of initiatives undertaken over the years by Antoni M. Badia i Margarit relating to the commitment to and defense of the cultural standardization of Catalan.

From the proceedings in honor of Francesc de B. Moll (1903-2003), which took place on April 28 and 29, 2003, we have the articles published in *Francesc de B. Moll a l'inici del segle XXI*, (Barcelona: Universitat de Barcelona, 2004), edited by Maria Pilar Perea. The book is divided into two parts: the first part includes the five conferences, which focus on the most relevant aspects of the life and works of Francesc de B. Moll; the second part includes issues emerging from the lexicon and grammar tasks undertaken by this key figure in Catalan philology. Also, there is the publication of the second volume of the following series: *Antoni M. Alcover, Obres completes, II*, and *Francesc de B. Moll, Obres completes II* (Mallorca: Editorial Moll, 2004).

I would also like to draw your attention to the *Actes del 2n Congrés Europeu sobre Planificació Lingüística* (Barcelona: Generalitat de Catalunya, 2004), which took place in Andorra la Vella between November 14 and 16 2001,

and was organized within the framework of "L'Any de les Llengües" by the governments of Andorra, Catalonia and the Balearic Isles.

### SPECIALIZED JOURNALS

Volume 35 of the journal *Caplletra. Revista internacional de filologia* (València: Publicacions de l'Abadia de Montserrat, Institut Interuniversitari de Filologia Valenciana), is a single theme issue entirely given over to the one branch of applied linguistics and didactics: language acquisition. This volume, edited by Llorenç Comajoan and Manuel Pérez Saldanya, includes articles by Miquel Siguan, Joana Rosselló, Mireia Llinàs and Aurora Bel, Kathleen Bardovi-Harlig, Cristina Sanz, Lluïsa Gràcia and Elisabet Serrat, in addition to contributions from the editors themselves.

*Revista de Catalunya* (Barcelona: Fundació Revista de Catalunya), from time to time also includes articles of studies on Catalan language. Issue 187, September 2003, includes an article by Joan Vallvé which reflects on the issue of "The Presence of Catalan in the European Union".

The yearly issue of the journal *Llengua & literatura* (Barcelona: Institut d'Estudis Catalans), volume 14, 2003, includes some pertinent articles on linguistic issues: "La concordança del participi dels temps compostos de verbs que governen un infinitiu," by Joan Bastardas i Parera; "Els modificadors temporals com a complements circumstancials localitzadors," by Zulema Borràs Barber; "Algunes consideracions sobre la subjectivitat dels parlants," by Josefina Carrera i Sabaté; "Cap a la igualtat en la llengua: detecció i neutralització del sexisme lingüístic," by Marta Ribas i Bruguer and Josep Salom i Ges; "Correctors, assessors, lingüistes. Reflexió sobre el procés de revisió de textos escrits," by Anna Mir; and "Una entrada lèxica. El cas del verb parlar," by M. Teresa Espinal.

As regards volume 40 of *Revista de Llengua i Dret* (Barcelona: Generalitat de Catalunya), you will find the following articles on Catalan terminology: "El tractament dels manlleus en la terminologia catalana: criteris i noves perspectives," by Xavier Fargas; "La normalització de la llengua catalana i la tecnologia: recursos terminològics," by Gemma Mas; and the sociolinguistic study, "L'ús interpersonal del català i altres variables sociolingüístiques. Assaig d'un model interpretatiu. El cas de Santa Coloma de Gramanet," by Albert Favà. In volume 41, you will find the following articles relating to Catalan on sociolinguistics and language policies: "La llei d'ús i ensenyament del Valencià, en via morta," by Isabel Ferran; "Hora de fer balanç? Elements per valorar les polítiques lingüístiques a Catalunya en el període constitucional," by F. Xavier Vila; and "Quatre reflexions sobre el català i la Unió Europea," by Antoni Milian.

Issue 30 of *Articles de didàctica de la llengua i de la literatura* (Barcelona: Graó), is a monographic issue about television, where Elisabet Costa and Rosa Sayós discuss the research project they are running under the title "La publicitat televisiva a l'aula: missió possible," while Dolors Font analyzes "La locució en el discurs oral" on television. Issue 31 focuses on the relations between language and literature and the teaching of both subjects. Issue 32 deals with phonetics with the following noteworthy articles: "L'ensenyament

de la pronunciació en català com a segona llengua," by Andreu Marcella and Joaquim Llisterrri; and "Reflexions sobre fonètica correctiva," by Montserrat Bau, Montserrat Pujol and Agnès Rius. As regards issue 33, I would first like to point out the articles on syntax: "Llengua oral i sintaxi," by Josep M. Castellà; and "Ensenyar gramàtica: sintaxi," by Montserrat Ferrer and Felipe Zayas. Secondly I would like to note the following articles on grammar and discourse: "Cap a una gramàtica pedagògica," by Felipe Zayas; "De la frase al discurs: ruptura i continuïtat," by Michel Charolles and Bernard Combettes; and "Els pronoms fòrics: problemes en els usos textuals dels escrits dels aprenents," by Josep Ribera and M. Josep Cuenca.

In issue 28 of the quarterly journal *Llengua i ús. Revista tècnica de normalització lingüística* (Barcelona: Generalitat de Catalunya, Direcció General de Política Lingüística), I would like to highlight the interest in the presence of Catalan in all the mass media, particularly the energies invested in standardization of the language in the commercial and industrial world. In issue 29, I would like to point out the interest in aspects related to the daily and correct use of Catalan as illustrated by the following articles: "Criteris lingüístics del 'Nomenclàtor oficial de toponímia major de Catalunya'," by Josep Moran and Joan Anton Rabella; "El coneixement del català l'any 2001," by Ernest Querol; and "Estudis sobre retolació d'establiments," by Montserrat Cazo and Joan M. Romani. Then finally, in issue 30, I would like to highlight a wide range of research projects as in: "La unitat d'Assessorament Lingüístic de les emissores radiofòniques de la Generalitat de Catalunya," by Oriol Camps and Daniel Casals; and "El paper de l'especialista en l'elaboració d'obres terminològiques," by Jordi Bover, M. Antònia Julià and Montserrat Serra.

MERCÈ LORENTE CASAFONT  
AND ANNA JOAN CASADEMONT  
INSTITUT UNIVERSITARI DE LINGÜÍSTICA APLICADA  
UNIVERSITAT POMPEU FABRA. BARCELONA  
*Translated by Roland Pearson*

## LITERATURE

During this review period somewhere between the end of 2003 and the beginning of 2004, there have been a number of interesting new publications, particularly in the area of essay and more so for narrative and novel.

Turning to poetry one noteworthy item is the effort by Pere Farrés to put together a posthumous volume of part of the unpublished and disperse works by Miquel Martí i Pol in *Quietud perduda; poesia inèdita i dispersa 1984-2003* (Edicions 62- Empúries, 2004), a book which rounds off and re-affirms the art of this poet from Roda de Ter. The very same publishing house tandem published the complete works of another of the great Catalan poets, Feliu Formosa, with *Darrere el vidre (poesia, 1972-2002)* (Edicions 62-Empúries, 2004), which brings together eleven books and allows one to re-read this poet and discover the depth of his thinking, anchored in doubt, dissatisfaction and

the coherence of his poetic voice. Joan Margarit also published a selection of twenty years of poetry. With *Els primers freds. Poesia 1975-1995* (Proa, 2004) Margarit prunes and redefines his poetic voice and does away with a major part of his early phase, in Catalan and particularly in Castilian. Twenty years of poetry was also Vicenç Llorca's criterion for putting together a trilingual anthology of poems penned by Susanna Rafart: *Paraula del món. Antologia (1983-2003)* (Tres i Quatre, 2003), which is a collection of six books and a miscellany and includes unpublished poems that allows the reader to retrace the steps of this poet.

Between anthology and single books there is *Cants i encants* (Ensiola, 2004) by Josep Piera. This is a personal selection by Piera of his long trajectory of poetic production. Despite the long period of time covered by these poems (from 1971 to 2001) the same voice breathes throughout, the same essence where the reader can re-encounter the best of this poet.

Among prize-winning collections of poems I would like to highlight *El benestar* (Proa, 2003) by Sebastià Alzamora, awarded the Jocs Florals de Barcelona prize, where this poet from Lluçmajor sarcastically underlines the acidic criticism of the West which he had already highlighted in his previous work *Mula morta. El convers* (Edicions 62-Empúries, 2004) by Miquel Bezares was awarded the Miquel de Palol prize, and continues along similar lines begun four years ago with *Versllum*. Here Bezares defends the position of verse to be read playing with the typographic layout of the letters.

The Minorcan, Ponç Pons, published *Pessonaes* (Bromera, 2003), which contains forty-five poems in the form of a series of letters sent to Fernando Pessoa, the soul and voice of the entire work, with whom he maintains a continual dialogue. While still in the Balearic Isles we find Jean Serra, *Convocat silenci* (Tres i Quatre, 2003), awarded the Vicent Andrés Estellés dels Premis Octubre, which offers forty poetic prose pieces to evoke, from the perspective of Mediterranean landscape, memories of former times.

Another new item is the return to verse form, after some years of silence, of Cèlia Sánchez-Mústich with a collection of mature poems in *Llum de Claraboia* (Pagès editors, 2004), where doubt, loss and emptiness give form to her poems.

Alternatively, a diverse range of collections of poems was published that are complemented by the work of other artists. Either with photographs, as is the case for Gaspar Jaén and the photographer Rafael López Monné in *Territoris* (Arola, 2003); or illustrations and engravings, as is the case for *Triptic de Jondal* (Angle Editorial, 2003) by the essayist, poet and narrator Antoni Marí and Antònia Vila.

Narrative for this period bears the mark of corrosive humor and sarcasm with which one confronts the world and the problems of humanity as penned by current writers such as Quim Monzó, Empar Moliner, Imma Monsó and Isabel-Clara Simó.

*Tres Nadals* (Quaderns Crema, 2003) is a book which brings together three short stories by Quim Monzó that appeared in the daily newspaper *La Vanguardia*, all of which revolve around the theme of Christmas: reworked versions of traditional tales, deconstructing traditional myths and attacking politically correct attitudes are the ingredients of this bill of fare with illustrations by Ramon Enrich.

The very same publishing house also brought on to the market *T'estimo si he begut* (Quaderns Crema, 2004) by Empar Moliner. This is a collection of thirteen short stories in which the author portrays some of the attitudes that characterize human relations in different settings: from the world of the couple to the habitat of writers. All of this dressed with humor, at times hilarious, and life-like dialogues and frescoes; on of the major successes of this book.

Imma Monsó, in *Hi són però no els veus* (Edicions 62, 2003), attempts to explain and show the way to live and understand the world of the Japanese, fighting shy of clichés but replete with features that define her creative writing: communication problems between people. The following year she published *Marxem, papà. Aquí no ens hi volen* (La Magrana, 2004), a necessary re-edition of her first collection of short stories, with some changes and the odd new story which allows one to see the coherent narrative style of this author.

Isabel-Clara Simó, for her part, delves into the world of children with her collection of short stories *Angelets* (Edicions 62, 2004). This is a collection of ten short stories that deconstruct the myth of childhood as a time of eternal happiness offering cruel, bitter and dark descriptions that almost all of can remember. Once again, Clara Simó deals out a good dose of lucidity and reality.

Another collection of short stories that without doubt is worthy of mention here is the winner of the Joaquim Ruyra award for 2003: *Batecs* (Proa, 2004), by Rafa Gomar. This writer from Gandia entertains us with six short stories where the pages ooze with the experiences of characters who want to live, of which the story with Ovidi Montllor stands out.

As regards the novel, this period has been particularly fruitful with the appearance of some of the best works published so far this century. The Spanish Civil War and post-war period, far from being a topic that has exhausted interest, has inspired exceptional books such as *Pa negre* (Columna, 2003), *Les veus del Pamano* (Proa, 2004) and *La meitat de l'ànima* (Proa, 2004).

Emili Teixidor had already dealt with the topic of the Spanish Civil War in other novels such as *El llibre de les mosques*; now, however, he valiantly sets out a novel that is more poetic than narrative about the collective memory of those ominous years. Through the eyes of Andreu one sees the reflection of an entire generation, that of the author who attempts to survive in a world replete with hate and revenge. This is an evocative book that attempts to echo voices from the past.

More dynamic and vigorous is the novel *Les veus del Pamano*. This powerful narrative penned by Jaume Cabré reaches maturity in this extensive yet agile novel of more than seven hundred pages. Resulting from the discovery of some handwritten notebooks by Oriol Fontanelles, Tina attempts to unravel the contradictory story of this village teacher in Pallars, for some a falangist, but for others collaborator with the anti-Franco *maquis*. Despite some of the characters lacking in little in reality, by means of exaggerated traits that often reach the level of caricature, each page of this novel vibrates and the author weaves a rich fabric of stories with masterly skill, without fissures or faults.

Carme Riera won the Premi Sant Jordi with *La meitat de l'ànima*; a story which begins, coincidentally, on the eve of Sant Jordi when the main character, a writer, is given an envelope containing documents relating to her mother. This leads her to investigate her past—to be more specific Barcelona in the 1950s and Paris at the time of those living in exile—and to reconsider her

identity and her family origins. The readers will find themselves reading the very same novel that the protagonist sends to the person who left her the envelope so that they can help her reconstruct her past. With this formula Riera lays out a highly complex novel with shifts in pace, surprises at the end, and above all intrigue; a story where this author takes pleasure in changing direction with the plot and hiding herself behind this literary mask.

Fans of historical novels also have cause to celebrate. Alfred Bosch won the Premi Ramon Llull with *Les set aromes del món* (Planeta, 2004), which is a novel of adventures dealing with the search for the best coffee plant intertwined with another search of a more personal nature —the past of the protagonist, Fèlix Dufoy. Bosch lays before the reader a dense novel with a complex structure: seven different settings, seven stories written with clearly different styles and tones which furthermore are related by different narrators that speak and tell their story about the protagonist. A challenging read which Bosch resolves most successfully.

Josep Lozano, in his novel, *El mut de la Campana* (Bromera, 2004), transports us to Valencia during the first half of the 17<sup>th</sup> century to relate the sinful tale of friar Bernat Crestalbo. Lozano traces out a well constructed plot in a historical setting, demonstrating a detailed and exhaustive reconstruction of a past era where he takes pleasure in reliving in detail the deadly plague that had such an impact on Valencia in 1647.

Then there is Albert Villaró who describes a journey even further back in history: the mythical and somewhat nebulous era of mercenary knights at service of the moors. The combination of adventure and rigorous historical research is brought together in *L'any dels francs* (Columna, 2003), a novel that well deserved acknowledgement by being awarded the Nestor Luján de Novel·la Històrica prize.

However, alongside historical novels of bygone times is another contribution to this sector of the book market, which deals with present-day events. Baltasar Porcel portrays Majorca and current speculation in *Olympia a mitjanit* (Planeta, 2004). In this novel the author traces out with masterly strokes the contrasts between the aristocracy of Majorca who maintain traditional values and live in their own world, in contrast with the advent of tourists and the creation of a new social class with money and power. The excuse for Porcel to portray this written fresco is the arrival of Olympia, a woman from the island who returns after thirty years absence to rediscover friends and landscapes.

Another novel where land speculation is a key theme is *Quina lenta agonia la dels ametllers perduts* (Tres i Quatre, 2003), by Toni Cucarella. In this fictional account, winner of the Andròmina 2003 award, this Valencian author recovers a past from his own life. The setting is the an urban area of Xàtiva where his own recollections of a world that has disappeared contrasts with the most savage of land speculation.

Another noteworthy novel along the lines of the desire to relate fictional accounts of very recent history is, without doubt that by Ferran Torrent. He is yet another writer who has been able to give form to Valencia in the 21<sup>st</sup> century. His abilities were already apparent in his novel *Societat limitada*, and now he offers the second of his anticipated trilogy, *Espècies protegides* (Columna, 2003). This is another brush stroke to complete this literary fresco of Valencian

society. Through characters who are already familiar, such as Juan Lloris, the reader delves into the Valencian world of business, politics and sports.

Moving back a little in time, Vicenç Pagès published a novel about a generation, which portrays the apathetic life of Angel Mauri, a character who lacks definition in a period that is equally aseptic. Cinema, songs and biographical fragments are combined in *La felicitat no és completa* (Edicions 62, 2003), winner of the Sant Joan award, and to date the best novel by this author.

Robert Saladrigas has strengthened his presence as a novelist with a book in which a rich helping of psychological analysis unravels the entire story of the protagonist Alexis Casas. The novel, *La libreta groga* (Destino, 2004), winner of the Josep Pla 2003 award, presents the father of a family, a commercial airline pilot who finds himself living a life of emptiness and dissatisfaction that leads him to buy some small yellow notebooks where he begins to write about, take stock of and re-think his life.

Julià de Jòdar, in *L'home que va estimar Natàlia Vidal* (Edicions 62, 2003), awarded the Prudenci Bertrana prize, constructs a complex story told in flashbacks beginning with the fateful September 11 attack when the body of a woman, Natàlia, the woman the protagonist has been living with, is discovered. This is a story of falling in and out of love, reflections on the difficult nature of feelings, and lived out in a very recent setting.

The genre of prose and essay have provided important and highly significant new publications during this period under review. Particularly noteworthy is the edition by Narcís Garolera of the writings of Jacint Verdaguer in *De Tànger a Sant Petersburg* (Tusquets, 2003). Written some one hundred years ago, these prose pieces are the fruit of the cleric Monsignor Cinto's journeys through Africa, Russia and Switzerland and at the same time another example of the impressive prose of this poet told through a precise use of language and detailed observation.

Other publications include: *Correspondència amb Joaquim Maluquer* (Tres i Quatre, 2004) by Joan Fuster, edited by Xavier Ferré; and *Dos quaderns inèdits* (Bromera, 2004), with introduction and notes by F. Pérez Moragon. These notebooks include brief and spontaneous notes that cover items read, trips and friends from the world in which Fuster moved rather than his personal life. His correspondence with Joaquim Maluquer was the longest lasting (thirty-five years) and is the most comprehensive collection published to date (two hundred and seventy selected texts).

Another publication of correspondence is *Amb les pedres disperses. Cartes 1946-1962* (Destino, 2003), which contains the correspondence between Josep Pla and M. Cruzet, edition and prologue by M. J. Gallofré. This is an essential read for those who wish to delve more deeply into the professional relationship between Pla and Cruzet, the editor of *Selecta*, during times of difficulty such as during the Franco dictatorship.

Among the selection of edited memoirs feature other important figures, namely Josep Romeu and Miquel Batllori. Romeu, erudite medievalist, poet and university professor, published *Quadern de memòries* (PAM, 2003), a book which, in the author's own words, is a notebook containing digressions about the period we are living in at the moment rather than memoirs in the strictest sense. The first person narrator acts as a spectator who describes a majority of the intellectual milestones in 20<sup>th</sup>-century Catalonia.

*Records personals i últims escrits* (Editorial 214, 2003) is the latest volume (number 19) of the complete works of the Jesuit Miquel Batllori which was revised by the author himself before his death. This book brings together a collection of childhood memories and some autobiographical references.

Along similar lines, a number of diaries were published such as the one by the poet and novelist Olga Xirinacs, *El viatge. Dietari 1986-1990* (Comte d'Aure, 2004). This book offers a close-up and intimate portrayal of the author who suffers from an illness: she feels isolated from the literary world, and yet continues to enjoy music, literature and memories. A diary of a more intellectual nature with carefully worked prose is that by the Valencian poet, Vicent Alonso. This book, *Trajecte circular* (Bromera, 2004), includes opinions and thoughts, with no time reference, about culture, politics, society, and in particular about literature, by one of the Valencian poets and essayists that, according to Enric Sòria, stands out for his literary responsibility.

Francesc Foguet details an interesting biography of Anglada in *El violí d'Auschwitz: M. Angels Anglada. Passió per la memòria* (Pòrtic, 2003). This scholar chronologically reviews the most important events in the life of this author: friendships from the literary world and the beginnings of this author's career as a writer. This necessary biography contributes to highlighting Anglada's commitment to culture, society and writing which in turn is an essential read for future studies on the literary trajectory of this writer from Vic.

Somewhere between prose and essay I would like to locate some works that are becoming more and more a genre unto themselves: newspaper articles by writers. For some years now it has been the custom of some writers who contribute in the press to publish books that are a selected collections of their articles. Towards the end of 2003 *En legítima defensa* (Columna, 2003) appeared, which is a selection of the best articles by Isabel-Clara Simó that were published in the newspaper *Avui*. This book contains close to 150 articles spanning 1999-2003 where the sharpened and critical quill of this writer comments on current events and figures, where every word is charged, moving the reader and above all obliging the reader to reflect on what they have read. *Catorze ciutats comptant-hi Brooklyn* (Quaderns Crema, 2004) is another of these collections, which here deals with articles penned by Quim Monzó which were published in the Spanish daily newspaper *La Vanguardia* as well as others published in the *Diari de Barcelona* (1989-1990). Here you will find jewels of Monzó's journalistic skills where he clearly excels when he adopts the voice of Monzó with his irony and parody with which his readers are familiar.

*Cabòries estivals i altres proses volanderes* (Edicions 62, 2004) by Jesús Moncada, is not so much a collection of articles but rather a book that brings together almost a dozen texts, of diverse origin, that revolve around the topic of his narratives as a whole, Mequinensa and its people, and which he wrote during some 30 years.

The Denes publishing house published *Obra periodística* (2003) by the prolific Valencian poet Vicent Andrés Estellés. This is a book that brings together the gossip columns in verse form which the poet published in the newspaper *Las Provincias* between 1959 and 1974, all that he wrote in the section "Bon Dia" in 1960 and a selection of articles written in Valencian and Castilian, all of which is accompanied by notes by specialists in this area: V. Salvador, E. Casanova and V. Mansanet.

Valentí Puig published a provocative and highly suggestive essay on the current situation of the problems and future of Catalan culture in *L'os de Cuvier* (Destino, 2004). This writer from Majorca goes beyond a simple rendering of the issue as it is and delves into the past to look into and shed light on the situation and possible alternatives. This is a book that makes no concession and leaves the reader with a sharp controversial aftertaste which incites debate, re-thinking concepts and makes one stop to think about conjectures concerning the direction in which Catalan culture is moving.

Finally, I must draw your attention to the publication of *Sota el signe del drac. Proses 1985-1997* (Proa, 2004), where Mercè Ibarz brings together most of the essay prose work of Maria-Mercè Marçal. This book brings the reader close to the intellectual production of this writer and allows one to read their own judgments into the writings, poetry and world of this writer; writings which reveal the prose value of Marçal.

ANNA ESTEVE GUILLÉN  
UNIVERSITAT D'ALACANT  
*Translated by Roland Pearson*

## THEATER AND DANCE

The vitality of Catalan stagecraft reveals the need to articulate a theater policy that, with the complicity of all the institutions involved and free from administrative barriers and institutionalizing inertia, might contribute to stimulating inter-territorial links and consolidate the incipient network of municipal theaters (some of which exhibit drive, such as the Teatre Bartrina in Reus which premiered *Wit*, by Margaret Edson, directed by Lluís Pasqual with Rosa Maria Sardà in the leading role). The map itself of theater festivals requires a degree of specialization and plotting that would promote efficiency and international projection, and embrace the whole Catalan-speaking territory.

How can theater agents continue to ignore the existence of a theater network that can be shared and be reciprocally enriching? Is this a lack of faith? Would this require of them a degree of generosity which they are not prepared to give? Why do they not contribute to creating this new geography of Catalan theater that is beginning to offer valid points of reference (new theater spaces, awards, collections, festivals, experiences, etc.)? The Sitges Teatre Internacional, the Grec Festival, the fira de Tàrraga (Tàrraga Theater Festival), the Temporada Alta de Girona (Girona International Theater Festival) or the Projecte Alcover (Alcover Project to create exchanges and tours between Catalan Theaters), among others that I could mention, are just an example of the spread of stagecraft in the Catalan-speaking areas, but which still continue to operate like an unseen archipelago.

## SITGES TEATRE INTERNACIONAL

La 34<sup>th</sup> edition of the Sitges International Theater (SIT) made a clear statement of intentions to back risk and research. The mixture of emerging playwrights and directors alongside those acclaimed names who found an outlet to present their less conventional works endowed the SIT with a unique flavor that redressed the imbalance in other Catalan festivals. Magda Puyo, director for the second year running, defined the festival as a stage forum, without artistic limits, which entailed audacious stage formats.

The SIT's goal was to erase the frontiers between theater and other contemporary art forms, to develop in a balanced manner and promote the international projection of Catalan productions. With a multi-disciplinary approach as collateral, the festival's co-productions were: *Backlot/Sessions*, by Pep Duran; *Esquena de ganivet*, by Pep Tosar; *Estances*, by Àngels Margarit; *Suite Aurora*, by Joan Baixas; *Vermell, negre i ignorant*, by the British playwright Edward Bond, directed by Manel Dueso; *Lluny*, by Caryl Churchill, directed by Jordi Prat; *Loft*, by Toni Mira (one of the best offerings in dance); and, among others, *Vides de tants*, by Albert Mestres and Joan Castell.

The festival invited acclaimed playwrights and directors such as Roger Bernat (*Bona gent*), the Argentinean, Javier Daulte (*Bésame mucho*), the German company Nico & The Navigators (*Eggs on Earth*), and the productions by Catalans Josep Costa (*El meu Ginsberg*), Beth Escudé (*Cabaret diabòlic*, winner of the Ramon Vinyes award, 2003) and Joan Carles Bellviure (*Història-es*). In addition, the space given over to emerging writers, the Iceberg project sponsored by the SGAE and co-produced with the Temporada Alta de Girona, brought together the following companies: Atolladero Teatro, Off Companyia and Sílvia Ferrando.

In contrast, the project "Mira! Encontres amb França" —an exchange program of stage productions financed with funds from the European Union—served as a refuge for three French companies: Les Ateliers du Spectacle (*À Distances*); Heddy Maalem (*Black Spring*, which received the highest eulogies); and the Compagnie Dramatique Parnas (*Mary's à minuit*). Finally, the "Endansa" cycle, summoned (with little success) the following companies: Las Santas, Mireia Serra and Sofia Asencio, Teresa García, Emili Gutiérrez and Blanca Arrieta.

Despite the lack of institutional understanding and the criticism of some of the festival's founders, this latest edition of the SIT made manifest its determined involvement in favor of experimental contemporary creativity and the need to continue maintaining good relations with other countries. As regards the shortcomings, the festival needs to improve both the stage spaces given over as well as the artistic quality of the offerings as a whole, especially the proposals from the "Iceberg" project and the "Endansa" cycle. For some editions now, the festival's structure has reached its limit regarding attendant public, stage offerings and programmers, and has to look to how it wants to grow not only in terms of its infrastructure but also in terms of its content.

## GREC 2003

This year's Grec Festival found itself in a stage of transition towards the Festival de les Arts (Arts Festival) including within the programming of the portentous Fòrum de les Cultures 2004. Grec 2003 maintained its number of stage productions and, without any major names from the international circuit, drenched the programs for almost all the city's theaters (even the Teatre Nacional de Catalunya). International presence, in theater, was limited to Peter Brook (*Je prends ta main dans la mienne*, one of the lesser stage productions), Teatro Garibaldi di Palermo (*Querelle*), Matthias Langhoff (*Borges*) and Arthur Nauzyciel (*Oh les beaux jours*).

The theater company Dagoll Dagom was charged with inaugurating the festival with the operetta *La Perritxola*, by Jacques Offenbach and directed by Joan Lluís Bozzo, a stage production with very evident satirical allusions to the current political situation that stirred irate reactions from the local leaders of the conservative PP (Partido Popular) party. From the entire panorama of shows I would like to highlight the premieres of the following works: E. Bond (*Lear*), P. Handke (*L'hora en què res no sabem els uns dels altres i Benvinguda al consell d'administració*), J. Sanchis Sinisterra (*Electra*) and J. Goldberg (*Refugi*). The two jewels in the crown at the Grec festival were the satire on Stalinism, *El Mestre i la Margarita*, by Mikhaïl Bilgàkov, directed by Xicu Masó and Pep Tosar; and, in a more modest format, an approach to *la commedia dell'arte de Divertimento!*, by Gemma Beltran and the company Dei Furbi.

The main novelty of this edition of the Grec was the increase in the number of dance productions. The international presence of Pina Bausch (*L'home que neteja vidres*), Jan Fabre (*Je suis sang*, world premiere in Barcelona due to being cancelled at the Avignon Festival), Thomas Noone (*Makub*), Toméo Vergès (*Asphyxies*) and Philippe Decouflé (*Solo*), was rounded off with the latest choreographies by Catalan companies headed by Cesc Gelabert and Lydia Azzopardi (*8421* and *Viene regando flores desde la Habana a Morón*), Toni Mira (*Loft*), Tomàs Aragay (*Sobre la bellesa*), María Muñoz and Pep Ramis (*An-el silenci*) and Erre que Erre (APAAI).

The age-old lack of outlets in the rest of the Catalan-speaking territories and the shortcomings of the Grec's international projection were highlighted by an edition that was lacking in style and originality, and aimed at transition towards the Fòrum 2004. Looking to European points of reference—for example, the festivals in Avignon, Edinburgh and Berlin—there is still much ground left to cover. Fòrum 2004, the major Barcelona politico-cultural showcase, is little more, despite good intentions, than a perpetuation of the Olympic Games spirit to provide Barcelona with an event that would project the city at an international level and, accidentally—or maybe not so—, pave the way for a major urban operation.

FIRA DE TEATRE AL CARRER DE TÀRREGA (TÀRREGA STREET THEATER FESTIVAL)

Inaugurated by the company from Castelló de la Plana, Xarxa Teatre, which presented the pyro-musical *Tombatossals*, the Fira de Teatre al Carrer de

Tàrraga, under the management of the scenographer Llorenç Corbella, programmed a full one hundred productions, both in-door venues as well as street theater: theater, dance, mime, puppet shows and circus. By way of new items, it incorporated a new space dedicated to Andalusian companies sponsored by the Autonomous Andalusian Government, which paved the way for Producciones Imperdibles (*Mirando al cielo*) and Axioma Teatro (*Babilonia*). And, for the first time it presented the Manuel de Pedrolo prize for theater projects to *El cant de la sirena*, by Manuel Veiga.

As regards co-productions, those which premiered at this festival were: *Cinc vint-i-cinc*, a visual theater offering by Sèmola Teatre; *Commedia per música*, two humorous tales with lashings of music by Grappa Teatre; *El tractor amb ales de Latung La La, el millor cuiner del món*, a Brossa-style performance by David Ymbernon; *EEUropa*, the pluri-language show by Teatre de Guerrilla; and *Mar i Terrània*, the only street theater production by Unicornis Teatre and Ziga Zaga, to name but a few. As regards dance, there were performances by the following companies: Patas Arriba, Erre que Erre, Mudances and Kukai Taldea.

After this further edition of the Tàrraga Street Theater Llorenç Corbella hopes to recover the original roots of this festival and strengthen it as a theater focal point for the southern Mediterranean by promoting itinerant street shows, visual theater and dance. All said and done, this festival can only operate with provisions for a large-capacity audience and with a guaranteed public. With an eye to future editions those responsible for this festival have proposed improving its infrastructure, cutting back slightly on offerings and programming more street shows.

#### TEMPORADA ALTA DE GIRONA (GIRONA INTERNATIONAL THEATER FESTIVAL)

In just a few years the Temporada Alta de Girona i Salt has become the true Catalan national theater festival for the Fall. Organized by the producer Bitò and directed by Salvador Sunyer, the festival's philosophy consists of bringing to the Catalan stage the most interesting foreign productions and, at the same time, turn itself into a driving force behind stage creativity and a privileged venue for premiering plays by Catalan playwrights. This festival has proved that Barcelona (where we are accustomed to having access to large budgets) is not the only competing city in the context of Catalan stagecraft from an artistic point of view (more and more stage productions are being premiered outside Barcelona and with a little work, then land, if allowed, in the capital city).

Among the absolute premieres, the Temporada Alta hosted *El compositor, la cantant, el cuiner i la pecadora*, the new stage production by Carles Santos, co-produced with the TNC; and *Zona zero*, by Neil LaBute, directed by Mario Gas. International theater was represented by stage plays from acclaimed playwrights and directors: Peter Brook (*La mort de Krishna*, the culmination of *Mahabharata*), Patrice Chéreau (*Les carnets du sous-sol*, by Dostoyevsky), and Peter Stein (*Femmine fatali*, played by the Italian actress Magdalena Crippa). The program also played host to two particular cycles: one dedicated to Argentinean theater, in which they programmed the premiere

of *Donde más duele* by Ricardo Bartís, and *ad óptic*, by Javier Daulte; and the other which went under the title "L'Actor i la Paraula", which included Josep Maria Pou (*Bartleby*), *l'escrivent*, by Herman Melville), Mercè Sampietro (who premiered a theater version by Michel Cournot of the novel *La plaça del Diamant*) and Vicky Peña.

#### PROJECTE ALCOVER

One of the outstanding theater exchange initiatives within the sphere of Catalan-speaking territories goes under the name of Projecte Alcover. It consists of an open and free association between a series of municipal authorities and theater programmers within the geographical sphere of the Catalan-speaking territories whose prime objective is to create a stable exchange network which allows for coordinated tours of stage productions performed in Catalan. It was born out of the desire to promote the circulation of shows throughout the Catalan-speaking territories and to do so in accordance with the criterion of cultural objectives over commercial. In this, its twentieth season, it offered three stage plays —one from Barcelona, one from Valencia and the third from the Balearic Isles—: *Els ulls de l'etern germà*, *el món d'Stefan Zweig*, by Oriol Broggi; *Una teoria sobre això*, by Pasqual Alapont; and *Història(es)*, by Joan C. Bellviure, respectively.

#### THEATER AND TERRITORY

The initiatives in recent years focused on reactivating theater activity throughout the Catalan-speaking areas have clearly revealed the need to forage even further along these lines. Despite such efforts, the various Catalan theatrical agents obstinately work in an uncoordinated manner, without establishing exchange forums, dialogue and methods of operation: they operate like reclusive bodies in their own little petty administrative stalls and waiting for a market in which they end up being rejects. In Valencia and Majorca, particularly, the tendency to give indigenous stage arts second place against Spanish plays (approved by the ultra right-wing autonomous governments), poses even more barriers to setting up a collective exchange network that would surely give energy to, diversify and enrich Catalan theater.

In contrast, despite the miserly investment in culture, the more dynamic middle-sized cities, such as those that make up the so-called Eix Transversal (Transversal Axis) (from Lleida to Figueres, passing through the Seu d'Urgell and Tortosa), attempt to fill the theater deficit which has been the case for so long. At best, even though they are heavily bound by political dependence, they look to offering an alternative to imitating the Barcelona billboards; the further you go the more you are subject to imposed commercial standards and the more distant you are from Catalan culture. Unfortunately, these cities also limit their transversality to Barcelona and, consequently, obstinately fail to give consideration to the cultural reality of the Catalan-speaking territories as a whole.

In spite of their defects and shortcomings, this minimal theater decentralization, as necessary as it is limited, not only permits theater art to take

root in the territorial demographic fabric, but also so that the near future dynamics of artistic creativity, training and programming are accessible to the people as a creative, daily and habitual cultural practice. It seems that those responsible for cultural policies for the Catalan-speaking territories as a whole, and likewise theater agents in general, still ignore the extraordinary potential of the territory they cover, where theater art can bring home its artistic, cultural, political and social role.

In 2004, stage arts continue to be a deformed and imprecise mirror of the major tumultuous events that disturb Catalan society. Theater cycles, with their ups and downs, suffered the consequences of two events from beyond the artistic sphere during the year: on the one hand, the Madrid M-11 bombing and, on the other hand, the omnipresent Fòrum Universal de les Cultures. The state of stupefaction caused by the first and the ill effects caused by an overdose of the second resulted in a marked loss of theater-going public. The striking decrease of the use of Catalan at a social level has become apparent within the sphere of theater—one of the protected strongholds until now—as Catalan is being heard less and less in Barcelona theaters against the ever increasing use of Spanish, and following the tendency in the two other focal points of stage art: Valencia and Majorca.

This weakened state, that is endemic to the theater ecosystem, has been revitalized (as for the Arts in general), by the change in color of the Catalan Government. When, after much debate and consideration, this new government managed to clarify the scope and limitations of everyone, the new political leaders, as erratic as their former counterparts, have also managed to evoke distrust and controversy. The public (TNC), semi-public (Teatre Lliure) and municipal (Mercat de les Flors) theaters are undergoing a process of redefinition, all awaiting the new projects that are being formulated by the Conselleria de Cultura (Catalan Council for Cultural Affairs), who have to decide which position everyone will have within the new organigram proposed by the new socialist government.

For the time being it seems that the Conselleria's intention is to create a large body to coordinate Catalan public theaters (a kind of consortium of the TNC and the Lliure), who will be responsible for the theaters they want to create throughout Catalonia in an attempt to establish a network of theaters and decentralize Catalan theater. These venues, according to the organigram, will be linked to the TNC and work together to allow stage plays to circulate within Catalonia. One of the first of these is the Teatre Fortuny in Reus, which, under the management of Ferran Madico, will be responsible for managing Circus (Trapezi) and mime (Cos) festivals.

If, on the one hand, the private theaters got by with products of a more marketable nature—more often than not imports from Madrid—the alternative or small-format venues aggravated the inherently precarious situation even more. Despite this however, Catalan theater still shows signs of life: often new artistic projects appear or are consolidated (one example is the Sant Andreu Teatre), professionals show laudable levels of creativity, and attempts by well-established companies (Comediants, Els Joglars, La Fura dels Baus, Sèmola Teatre) and writers/directors (Carles Santos, Marcel·lí Antúnez, Pep Bou, Calixto Bieito, Cesc Gelabert) to make themselves known on the international circuit are gaining ground.

The consequences of the invasion of Iraq also had a certain impact on theater. It did not reach the same level as was seen on the London stages which offered a panorama of anti-war / Bush plays (*Stuff happens*, by David Hare, for example). But the pacifist spirit continued to be one of the anti-war cries of the Plataforma Cultura i Espectacles contra la Guerra (Stage and Cultural Platform against the War), which brought legal action before the Hague International Criminal Tribunal accusing the ex-president of Spain, José Maria Aznar, of crimes against humanity and war crimes and aggression in Iraq. Under the motif of World Theater Day, the theater sector also published a manifesto in which it denounced the politics of the Spanish conservative Partido Popular party. From the sphere of writers and directors the resolve to stage plays committed to current events echoed this atmosphere of collective indignation.

As regards cultural politics, it should be stated that the Plataforma de la Cultura, comprising 350 cultural agents, called for a Consell de les Arts (Arts Council) that, inspired by the Arts Council in the UK, would transfer the management model to society. This Consell de les Arts, according to the Plataforma de la Cultura, should have executive powers and political and budgetary autonomy and would be made up of fourteen experts (professional, independent and acknowledged) elected by the Parlament de Catalunya (Parliament of Catalonia) proposed by the different art sectors, duly paid for their work and with contracts renewable every four years (in mid-government so as to divorce this from electoral campaigns). The management of this Consell would be assessed by means of debate in the Parlament de Catalunya.

#### THE IMPACT OF THE FÒRUM UNIVERSAL DE LES CULTURES (UNIVERSAL CULTURE FORUM)

The programming of stage productions for the grand showcase, the Fòrum Universal de les Cultures, was a failure from within. Despite productions such as *Gegant dels 7 mars* (by Jordi Aspa), *Higroma* (by Sarruga) and *Tetralogia amfibia* (by the Fura dels Baus) or the circus shows (Les Arts Sauts, Grottesco and Baobab), the majority of the offerings were padding, hasty and poor in content. The Fòrum Ciutat, directed by Borja Sitjà, allowed the public to enjoy (with mediocre results and poor attendance) acclaimed de-luxe international figures: Peter Brook (*Tierno Bokar*), Frank Castorf (*Forever Young*), Peter Sellars (*The Children of Herakles*), Robert Wilson (*I La Galigo*), Robert Lepage-Núria Espert (*La Celestina*), Pina Bausch (*Per als nens d'ahir, d'avui i de demà*), Philippe Decouflé (*Iris*), Mijail Baryshnikov (*Forbidden Christmas*), and Cullberg Ballet (*Home and Home*), to name but a few.

With the participation of the major venues in Barcelona, and within the context of the Fòrum bubble, a diverse range of Catalan stage productions were also programmed. The TNC offered: *Calígula*, by Albert Camus, directed by Ramon Simó; and *Forasters*, by Sergi Belbel. The Romea offered: *Homenatge a Catalunya*, based on Orwell's *Homage to Catalonia*, directed by Josep Galindo; *El rei Lear*, by Shakespeare, directed by Calixto Bieito; and *Él fantàstic Francis Hardy*, by Brian Fiel, directed by Xicu Masó. The Grec

offered: *Santa Joan dels escorxadors*, by Bertolt Brecht, directed by Àlex Rigola; *Gènova oi*, by Fausto Paravidino, directed by Carme Portaceli; and the opera *1714. Mòn de guerres*, by Albert Mestres, Josep Vicent as musical director and Ramon Simó as scenographer. The Mercat offered: *Amnèsia de fuga*, by Roger Bernat, and *Esquena de ganivet*, by Pep Tosar. The Borràs offered: *La plaça del diamant*, by Mercè Rodoreda, directed by Joan Ollé; and the CCCB offered *Morir a Bagdad*, by the collective Teatre per la Pau. In those productions dedicated to dance there were some of the most acclaimed choreographers and dancers: Cesc Gelabert (*Glimpse*), Àngels Margarit (*Urbs#1/càsting*) and Mar Gómez (*Después te lo cuento*).

#### INSTITUTIONAL THEATERS: PUBLIC, SEMI-PUBLIC AND MUNICIPAL

Under the management of Domènec Reixach, the TNC continued along the same eclectic and aesthetic lines of previous seasons which, in short, look to programming works from the international arena, standard universal as well as Catalan classics, alongside contemporary plays and choreographies. During the second half of the 2003-2004 season the plays that were selected were: *Casa de nines*, by Henrik Ibsen; and *Maria Rosa*, by Àngel Guimerà, directed by Rafel Duran and Àngel Alonso respectively. In addition to participating in the Fòrum with their program of works from the international arena (Bausch, Decouflé and Castorf), the TNC also promoted the premiere of Albert Camus' *Calígula*, directed by Ramon Simó, and offered a taste of Joaquim Ruyra's universe with the staging of *Un ram de mar*, with stage play by Carles Batlle and Pep Paré, and directed by Joan Castells.

Amidst arguments over the TNC's "revision" project and speculation over the new artistic director, the beginning of the new 2004-2005 season once again applied a model aimed at all publics which has allowed them to achieve attendance figures averaging 80% of its capacity. The international quota was filled by Monte Carlo's Les Ballets, which under the director Jean-Christophe Maillot performed some precious *Miniatures*. The Catalan classic, *Mar i cel*, closed the Àngel Guimera trilogy, performed by the company Dagoll Dagom celebrating its thirtieth anniversary. Contemporary Catalan works included a new play by Sergi Belbel, *Forasters*, directed by Belbel himself and the rediscovery of the eccentric Albert Vidal (*El Príncep*). In celebration of one hundred years since the death of Chekov the TNC organized, along with the Teatre Lliure, a series of events dedicated to this Russian dramatist which culminated with the premiere, in January 2005, of *Les tres germanes*, directed by Ariel García Valdés.

The T6 theater project, with a few minor changes, premiered new plays by young playwrights: Carles Alberola (*Almenys no és Nadal*), Gemma Rodríguez (*T'estimaré infinit*), Albert Espinosa (*El club de les palles*) and Carles Batlle (*Temptació*). The T6 project, whose future is uncertain, included five other dramatists: Rodolf Sirera (now established), Gerard Vázquez, Beth Escudé and Manuel Veiga (all three with a strong curriculum including awards and premieres in alternative venues), and Esteve Soler (up and coming). In contrast, Tdansa, aroused interest with the premiere of *El jardí inexistent*, by Senza Tempo, plus two new works by TNC resident companies: *Paella mixta*,

by Sol Picó; and *Eterno? Això sí que no!*, by Marta Carrasco. By way of a new item, the Teatre Nacional de Catalunya made its debut with *La ventafocs*, by Josep Maria Benet i Jornet, in a Teatre Nu production, directed by Marc Hervàs.

With new guidelines put together by Joan-Francesc Marco, the new adviser, the TNC hopes to extend its presence beyond the capital city of Barcelona by means of co-productions with other Catalan cities and towns, and aspires to becoming a reference point for theater productions throughout Catalonia. This new era of the TNC hopes to establish lines of collaboration with private companies and with other public or private theaters, both Catalan and foreign. As regards its repertoire, Marco's proposal envisages it embracing national, state (*sic*) and universal works that embrace all the periods in the history of Catalan theater. The idea is to thus maintain a strong dance program and revise the T6 project with the involvement of the alternative venues.

The program offered by the Teatres de la Generalitat Valenciana, a body which changed its director after clamorous controversy, was centered around the, doubly provincial, shows originating from the Madrid theater listings, or those from Barcelona performed in Castilian. Notable exceptions to this policy included the following premieres: *Una altra Ofèlia*, by Manuel Molins, *Còmplices*, by Isabel Clara Simó, and *Hedda Gabler*, by Henrik Ibsen. In the autonomous region of País Valencià, where some directors of public theaters refuse to program plays in Valencian and where eighty percent of the population never go to the theater, the situation is somewhat delicate for Catalan theater which is becoming more and more residual. Turning to the Balearic Isles, where theater companies are having difficulty in making the jump to mainland venues, I would like to note the latest production by Iguana Teatre (*Feroe*), scripted and directed by Pere Fullana.

The Teatre Lliure, under the management of Àlex Rigola, began to define its program which for the theater may take shape in its backing of creative theater and dance. The former was headed by productions by directors linked to the Teatre Lliure: Roger Bernat (*La la la la la*), Jordi Prat (*Eva Perón*, by Copi), Carlota Subirós (*Nits blanques*, by Fyodor Dostoevsky), Dani Salgado (*Porno*), and Joan Ollé (*Sis personatges en busca d'autor*, by Pirandello). In the section devoted to dance, there was the premiere of productions by the resident company, Gelabert-Azzopardi (*842... i Viene regando flores...*) and it also played host to the latest choreographies by Mal Pelo (*Atrás los ojos*, Bach). By way of contribution to the international Fòrum, the Teatre Lliure programmed star productions by Wilson, Sellars, Baryshnikov and Lepage-Espert. Alongside inviting Rodrigo García (*Jardineria humana*), Jean Fabre (*Quando l'uomo principale è una donna*) and Constanza Macras (*Back to the present*), the new 2004-2005 season highlighted a leaning towards directors linked to the Teatre Lliure with the premieres of productions by Jordi Mesalles (*Mathilde*, by Véronique Olmi), Joan Ollé (*L'oncle Vania*, by Anton Chekhov —part of the one-hundred year anniversary dedicated to Chekhov) and Àlex Rigola (*Juli Cèsar*, by Shakespeare). The Teatre Lliure, which was given another financial injection from the Departament de Cultura, continues to turn its back on indigenous Catalan playwrighting.

The Mercat de les Flors continues to float further adrift without artistic definition and without major success with the theater-going public. Run by

Andreu Morte, it persevered with the mania for converting this theater space into a forum for "risky" and "innovative" productions with a heteroclite amalgam of multi-disciplinary shows. Flag-bearer of new tendencies and experimentation, the Mercat de les Flors programmed a chaotic inventory of disorientated ultra-modernity (one good example being the staging of *Leservedijeangenet... Genet Show*, directed by Morte himself). From the program taken as a whole, with the exception of Sèmola Teatre (*Centvinticinç*), one should note the warm welcome extended to the following dance companies: Mariantònia Oliver (*La contínua*), Las Malqueridas (*ADN/DNI*), Increpaci3n Danza (*Tablao*), Iliacan (*Donde habito*), Búbulus (*Kaleida*), to name but a few. Turning to the international section, alongside the co-productions with Grupo La Candelaira (*Nayra*) and Forced Entertainment (*Bloody Mess*), the Mercat de les Flors programmed choreographies from Belgian companies, Wim Vandekeybus (*Blush*) and Anne Teresa De Keersmaeker (*Rain*), and also by the Italian company Teatrino Clandestino (*Mare i assassina*).

#### PRIVATE THEATER: FROM ICING TO ALTERNATIVE VENUES

The Teatre Romea's adventurous programs are an exception to the mediocre panorama offered by private theaters, where one can only find the odd scintillating production bearing some degree of artistic dignity (*La cuina*, by Arnold Wesker, performed by the amateur theater company Teatre del Sol, at the Principal). The Romea, under the guidance of Calixto Bieito, has become the deluxe icing on the large cake managed by the company Focus. The Romea's billboard, which programs plays in Catalan and Castilian, opened its doors to French playwrights with premieres of plays by Agnès Jaoui and Jean-Pierre Bacri (*Como en las mejores familias*, directed by Manuel Dueso) and Jean-Michel Ribes (*Teatre sense animals*, directed by Sergi Belbel). The international section was extended with the European co-production (two British and one French theater) with *Homenatge a Catalunya*, stage play based on Orwell's *Homage to Catalonia* by Pablo Ley and Allan Baker, directed by Josep Galindo. Current playwrighting characterized the rest of the Romea's programming: *El fantàstic Francis Hardy*, by the Irish playwright Brian Fiel (directed by Xicu Masó); *84 Charing Cross Road*, by the American playwright Helene Hanff (directed by Isabel Coixet); and *El pes de la palla*, by Terenci Moix, adapted for stage by Lluïsa Cunillé (directed by Xavier Albertí). The Romea's proposal is to become a reference point for European theater and to create a stable in-house company that can sustain a repertoire program.

Alternatively, the alternative venues found themselves even further squeezed by budgetary problems to the degree that some of them have considered throwing in the towel if there is no help from local authorities to stop them from going under (Muntaner and Teatreneu), and others, tired of fighting, have already made this decision (Espai Moma, and Artenbrut). The alternative venues' billings taken as a whole was once again one of the most diverse as regards productions of classic and contemporary plays (A. Strindberg, B. Brecht, R. W. Fassbinder, F. Kafka, S. Belber, C. McPherson, and J.-P. Dopagne), as well as embracing active Catalan playwrights: Lluïsa Cunillé (*Vianants*),

Gerard Vázquez (*Broc gros*), Carles Batlle (*Les veus de Iambu*), Albert Mestres (*Peça tua per a l'Informe per a una acadèmia*) Albert Espinosa (*No me digas que te bese porque te besaré*), Victòria Szpunberg (*Esthetic Paradise*), Toni Martín (*Buits*), Albert Munt (*L'escorxador*) and Marc Rosich (*Copi i Ocaña al purgatori*). One of the alternative venues which showed signs of renewed life was the Sala Beckett which, with fifteen years behind it, has become one of the most active centers for creative stagecraft and pedagogy on the Catalan scene. Among the premieres it offered stagings with the cycle "L'acció té lloc a Barcelona", with plays by Lluïsa Cunillé (*Barcelona, mapa d'ombres*) and Pau Miró (*Plou a Barcelona*).

#### DANCE: DANCES EVERYWHERE AND NOWHERE

The dance companies —always on long rope— once again performed acrobatics in order to survive. The Associació de Professionals de Dansa de Catalunya (Association of Dance Professionals of Catalonia) reported the critical state of the dance sector and claimed the need for professionalization. As is the custom, dance shows were stealthily programmed in the public theaters and once again found refuge in the programming of the Catalan Autonomous Government's Espai de Dansa i Música (for example, ...*de terrissa*, by Raravis, and the Cicle Endansa). The precarious situation of this sector was coupled with *ad hoc* festivals. Alongside stable events such as el Dansa València, Tensdansa, co-ordinated by the choreographer and dancer Àngels Margarit, managed to successfully achieve a second edition. The program basically consisted of a large number of dance shows offered by the following companies: Mariantònia Oliver (*Bobot*), Deambulants (*Del cel*), Producciones Imperdibles (*La bombonera*) and Ex Nihilo (*Calle Obrapia n. 4*).

FRANCESC FOGUET I BOREU  
 UNIVERSITAT AUTÒNOMA DE BARCELONA  
*Translated by Roland Pearson*

#### VISUAL ARTS

During this review period, Catalan art was celebrated with the anthology exhibition, *Marià Fortuny*, the most important 19<sup>th</sup> century Spanish painter after Goya. This was a an exhibition with a message organized by the Museu Nacional d'Art de Catalunya which took on the responsibility of sanctioning this artist with the utmost rigor. Guided through an exhibition divided into eight areas and more than 130 exhibits, the visitor was able to move through the different artistic stages of this painter, and discover (or rediscover) for themselves that the fame that he enjoyed during his lifetime was more than deserved: a highly talented master as demonstrated by his genre paintings set in the 18<sup>th</sup> century (recall, for example, his very famous paintings, *La vicaria* and *El col·leccionista d'estampes*), which brought both fame and money. Fortuny, more than anybody, developed the Oriental theme (this exhibition

allowed one to contemplate oils and also water colours impeccably executed and with extraordinary chromatic richness and detail). He was an eminent painter of water colors and engraver and, to a certain degree, a forerunner to the new course that European painting was to embark on before the end of the 19<sup>th</sup> century. One of his stays in Granada and later in Portici, on the Bay of Naples (the summer when he died), awoke in this painter from Reus an interest in the effects of light and open-air scenes, which took form in an innovative visual language which his premature death, at the age of 36, cut short. With the inclusion in the MNAC exhibition of *Platja de Portici*, and oil painting which for years had been given up for lost (found in a private collection in the United States) and which is believed to be the very last piece painted by Fortuny, one can clearly see the modernity of his artistic language and, above all clears up any doubts about which road he would have taken with his art had he not died so prematurely. By way of conclusion to this review of the Fortuny exhibition, I would like to add a couple of "details": first to congratulate the initiative to show for the first time, alongside each other, the three versions of Fortuny's *El col·leccionista d'estampes* (kept at the Museum of Fine Arts in Boston, the Pushkin Museum in Moscow and at the MNAC itself); and second, I would like to underline the fact that the MNAC's efforts to bring together the best of Fortuny's art were well rewarded (an artistic production dispersed between major museums and private collections both in Spain and abroad, particularly in the United States), and to put on show pieces that have never been seen here in Catalonia. The success of this exhibition among the public was such that it had to be extended; proof that Catalans value highly and do not forget their most universally acclaimed artists.

Before leaving the premises of the Museu Nacional d'Art de Catalunya, I would like to review another exhibition, small format, that formed part of the theme Any del Disseny 2003 (Year of Design), which most certainly was a surprise discovery for many people. The exhibition in question, *Myrurgia 1916-1936. Belleza i glamour*, brought one in touch with the rich and unsuspected artistic universe that surrounded the Barcelona perfume factory Myrurgia, at the head of which was the entrepreneur Esteve Monegal, a versatile sculptor who was an advocate of "noucentisme", the politico-cultural movement in 19<sup>th</sup>-century Catalonia. Close to 200 pieces of the most diverse nature, all of them related to the world of perfume, the majority of which came from Myrurgia's Fons Artistic (Artistic Collection), allowed the public to see that art, at that time at least, had not resorted to assembly-line production methods. It was with the perfumes and other cosmetic products that issued from the Myrurgia plant (who could forget the cologne 1916 or the makeup powder Maderas de Oriente), that Monegal entrusted design and advertising to the most radical artists of the time. The design of the flasks, labels, packaging and publicity was given over to, among others, the designer Eduard Jener and photographers Josep Sala, Ramon Batlles and Pere Català Pic, who, as the exhibition make quite clear, were in close touch with aesthetic tendencies at all times. Myrurgia was founded in 1916 under the influence of "noucentiste" art, later the hedonist and glamorous art deco, and by 1936 already showed signs of avant-garde influences. With his commitment to leading edge art, Esteve Monegal contributed to giving prestige to Catalan art

at an international level in addition, of course, to promoting the products from the Myrurgia plant.

Following the path of Catalan art, I must make mention of the exhibition organized by the CaixaForum in accordance with "Any Dalí" (Dalí Year): *Dalí. Cultura de masses*. As suggested by the title of the exhibition, and set out in eight thematic areas, this exhibition focused on underlining those aspects of Dalí's work most closely linked to popular art, in turn one of the most genuine and defining phenomena of the 20<sup>th</sup> century. Like so many other artists, Dalí took a stance before this "newly arrived" and industrial world, and, as one might expect, he squeeze the last drop from all before him. Photography, cinema (Hollywood or the Disney factory), advertising, the immense range of objects (fashion, automobiles, the press...) were instruments at the service of one objective: to create a surrealist world with the mysterious and hidden qualities that these materials distilled. More than 400 works from a wide range of museums, institutions and collections from home and abroad, provided a global illustration of one of the many angles from which you can approach the complex organic work of Dalí.

Having highlighted the CaixaForum exhibition's more universal and international facet of Dalí, in the one organized by the Fundació Miró in conjunction with KRTU (Generalitat's Department of Culture) one could discover the Dalí who was linked to the Catalan avant-garde movement, the early Dalí: in 1928 one of the undersigned of the *Manifest Groc o Manifest Antiartístic Català*, along with the art critic, Sebastià Gasch, and the literary critic, Lluís Montanyà. The idea of *El Manifest Groc. Dalí, Gasch, Montanyà i l'antiart* was to leave a clear record of this key avant-garde episode in Catalonia, in which three young men who were immersed in all that came from Europe condemned the state of "putrefaction" in our culture and fiercely defended modernity. The success behind this exhibition was the objective of clearly illustrating with examples the origins and content of this manifesto, all that it attacks and all that it demands. This is the reason why, for example, the paintings of landscapes from the Escola d'Olot, the theater of Àngel Guimerà or the music by the Orfeó Català have points in common with, among others, the architecture of Le Corbusier, paintings by Miró, jazz and American cinema. Altogether, close to one hundred pieces among objects, paintings, drawings and an array of documents.

In conclusion, I would like to mention an exhibition with a protagonist, those that stir up public interest right to the last moment. The exhibition *Chillida*, at the Fundació Miró, was an anthological perspective and brought together more than 100 works, among them sculptures, drawings, terracotas ("lurras") and paper embossings ("gravitacions"), which illustrated all the aspects of the work by this Basque sculptor and illustrated the different stages in his work. From his figurative origins in París at the end of the 1940s, you moved on to abstraction which was kindled by his discovery of iron in the 1950s, and then openly delve into the grand *leit motiv* of all of his work: the exploration of space, emptiness and limit in a wide range of materials (alabaster, steel, clay, etc.), a theme which from a different perspective was the pivot of all 20<sup>th</sup>-century sculpture since the experiments of the major avant-garde figures. Of particular interest was being able to discover these "gravitacions", with which Chillida was able to imbue drawings with three di-

mensions, as well as show the vitality with which this Basque artists always confronted the act of creating; which in his case was with a considerable number of transversal drives.

ELENA LLORENS  
MUSEU NACIONAL D'ART DE CATALUNYA  
*Translated by Roland Pearson*

## MUSIC

### REQUIEM FOR THE LLIURE ORCHESTRA

The Teatre Lliure chamber orchestra vanished in September 2003. For eighteen years it had been a prestigious project inspired by the conductor Josep Pons, the pianist Lluís Vidal and the flutist Jaume Cortadelles. Oriented towards theatre, the orchestra's predecessor was the Orquestra Bética de Sevilla, a Manuel de Falla project for which many artists and musicians wrote plays during the 1920s.

The Lliure Orchestra, managed by the theatre Foundation, first performed on November 7<sup>th</sup> 1985, with a program including pieces by Falla, Gerhard, Conrado del Campo and Gols. From this date onwards it had three main aims: to premiere new works by Catalan composers, to perform 20<sup>th</sup>-century classics, and to perform for the first time in Barcelona the works of the Great Repertory, with disciplined quality. One of its meritorious tasks was the performance of the music by Falla, edited by Harmonia Mundi.

The transformation of the Foundation that supported the theater was as expected as was the promised land expected by the members of the orchestra, because the last four seasons had been hard for them while Pons was working more and more outside Catalonia. The new theater director, Àlex Rigora, named Carlos Santos as the resident composer and dissolved the orchestra, at a time when some projects were unfinished and there was still much to do. Twelve award-winning albums, international distribution and many tours in the United Kingdom, Italy, Portugal and France were laid to rest. Catalonia had not only lost the ideal ensemble for performances of twentieth-century music, but also one of its musical emissaries.

### "BUT IN MY STYLE"

Nowadays it seems quite natural that a great author needs a personal style. From the genius cult to the canon, there is a constant principle: style is the convergence of artistic skill, historical context and personal talent. At the beginning of the twentieth century, the musicologists' style cult emerged as a mirror of art history, and after 1945 became the scientific value of musical analysis. Composers in the second half of the twentieth century felt the necessity to limit their works within the pattern of personal style and they created them with the mirror of historical styles. The two works by Guinjoan

that premiered between the Fall of 2003 and the Spring of 2004 show the bonds between style and creation and history and science.

A few years ago there was the discovery of the fragment of human gene associated with speech which belongs to the 7<sup>th</sup> chromosome and was given the name FOXP2. The Residència d'Investigadors del Centre Superior d'Investigacions Científiques (CSIC) approached Guinjoan with a proposal to translate this biological sequence, linked to language, music and poetry, into music. *Verbum: Genoma in Musica* premiered on October 10<sup>th</sup> at the Barcelona main office of the Sociedad General de Autores y Editores (SGAE) with Gerard Claret on violin, Lluís Claret on cello, and Josep Colom on piano. The musicians played other works from Guinjoan's chamber music: *Cadenza* and *Elegia* for solo cello, *Recordant Albéniz* and *Jondo* for solo piano, *Tensió* for solo violin, *Aniversari* for violin and cello, and *Passim Trio* for violin, cello and piano. All these works were recorded and edited by the SGAE.

Guinjoan understood the letters of the genetic code as notes and he built the main motif of the work with them. ATCG—the FOXP2 code—became the sequence of notes ACG (the T is understood as the Latin *ut* and it is assimilated to the following C) that Guinjoan unrolled with the traditional methods and resources of composing. *Verbum* has two parts: with a rupture effect, the first part exposes all the musical fragments in an analytical way that will be rebuilt in the second part that it is kinder, with themes and phrases similar to the languages of nineteenth-century music, "But in my style", in the words of the composer. From a heavy cluster the sound progresses in a chaotic organization towards the restoring of the speech gene. The piece ends with these three notes "as a humble sign before the human gene monster".

He conceived *Verbum* as just his preliminary work on this topic because it was composed in only two and a half months, "a short time for someone like me," according to Guinjoan, and because he wanted to create a second work for a symphony orchestra that would be performed as a homage concert in 2005 in Madrid. Nevertheless, the SGAE concert hall was also a homage to Guinjoan and a protocol occasion, because the French general consul in Catalonia awarded him the emblem of the "Commendador des Arts et des Lettres" on behalf of the President of the Republic of France.

Some months later, on April 16<sup>th</sup>, the OBC (City of Barcelona and National of Catalonia Orchestra), conducted by Ernest Martínez Izquierdo, premiered another work by Guinjoan. This time it was a concert for a solo clarinet and orchestra entrusted to the OBC and dedicated to the Valencian clarinet player Joan Enric Lluna, who performed it at the premiere. There are no vanguard effects like the use multiphonics, but the language is atonal and pantonal, researching all the expressiveness and technical possibilities of the instrument. It is a one-part concert with the classic fast—slow—fast structure, but arranged in non-symmetric blocks. Once again in the words of the composer, "It is a classical clarinet concert, but in my style."

Being a composer implies more than writing notes on a sheet of paper. For fifty years the ideological canon and the history of musical styles have modified the ways composers work with and conceive music. Now, Guinjoan "in his style" is in the style of the second vanguard of the twentieth century and he is one of its major exponents in Catalonia, likewise Homs and Montsalvatge.

## IT IS JAZZ AND IT IS CATALAN: "THAT'S JAZZ!"

In December 2003, a new music review magazine appeared in Catalonia and since then it has been published as a quarterly magazine. It focuses on jazz and includes blues and other modern improvised-music genres. It has a variety of regular features: news about what is happening in the Catalan-speaking area (Jam), photographs of Catalan jazz musicians (Visions), a main single-theme article, reviews of new albums, and a dissimilar collection of readings and reflections (El rebost de la cava). It also includes a music CD edited by the Associació de Músics de Jazz i Música Moderna (The Jazz Musicians and Modern Music Association). Coordinated by Pere Pons —the music critic from the newspaper *Avui* and the editor of Enderrok group— the magazine articles are published in three languages: Catalan, Spanish and English. Its public presentation was on December 9<sup>th</sup> followed by a concert by Ravi Coltrane on saxophone and Jordi Rossy on piano, at the FNAC commercial center in Barcelona.

This specialized periodical fills an important gap in the normalcy of our musical culture because in our country there are music magazines with almost one century of history behind them (the *Revista Musical Catalana* started in 1904!), but the many jazz festivals that are an integral part of the Catalan music scene are not always reflected in the press. For instance, from October 30<sup>th</sup> to November 18<sup>th</sup> there was the 35<sup>th</sup> Voll-Damm Festival Internacional de Jazz in Barcelona, where Bebo Valdés and Diego El Cigala performed their successful *Lágrimas negras* (Black Tears). The principal city halls (Palau de la Música Catalana, the Auditori, Bikini, Luz de Gas, Espai Lliure, and the Espai de Música i Dansa de la Generalitat) were "occupied" by the Jan Garbarek Group, Jason Moran, Abbey Lincoln, Lizz Bright, John Mayall, Chick Corea, Bobby McFerrin, La Locomotora Negra, Nit Fresh Sound and the Danish Radio Big Band. But this was not the only festival in the Fall of 2003; there were also the Jazz Festival of Girona, the Jazz Festival of Lleida and the 3<sup>rd</sup> Biennial SGAE of Jazz "Tete Montoliu", which that year was extended from two days to four. In addition to the tribute concert to the late Catalan pianist on November 29<sup>th</sup> with Kenny Barron on piano, Horacio Fumero, Montoliu's bassist, and Montoliu's drummer, Peer Wyboris, we can also add the SGAE jazz awards. All this, and the fact that the ESMuC (High Music School of Catalonia) has one of the latest jazz departments in Europe, show why this new review magazine, although late in coming, continues the history of a relationship begun eighty years ago, when Jazz and Catalonia met for first time in the 1920s.

## PREMIERES: SANTOS, GASSULL, CASABLANCAS

On November 5<sup>th</sup> Carles Santos offered the premiere of *El compositor, la cantant, el cuiner i la pecadora* (The composer, the singer, the cook and the sinning girl) at the National Theatre of Catalonia. He offered variations on pieces by Rossini and he gave a new continuity to them through the main motif of water dripping, being both the minimum element of sound in the play and its constant percussive background.

On December 13<sup>th</sup> the composer and guitarist Feliu Gasull premiered his *Concert per a orquestra* at the Barcelona Auditorium with the OBC —that had entrusted him the work— conducted by Achim Fiedler. The concert is a reflection on silence, the inner silence that, in Gasull's words, "is an obsession for me". He states that it is difficult to reach this inner silence, because our brains always work like a machine that never stops and that transcendental meditation can help us to fill this inner silence; symbol of inner peace.

The concert consisted of four parts: Chaos, Matra, Silence and Final-Coda. The music pivots on a six-second pause —the third movement "Silence"— and then the fourth movement restores sound after the serenity of the culminating moment of the meditation represented by silence. Here there is not so much an absence of sound but rather the reproduction of the transcendental meditation process. It ended with a quotation from a verse by the Catalan poet Josep Carner: "All becomes silent and nothing dies".

Last, but not least, was a new work by Benet Casablanca. The British Quarter, Arditti, founded in 1974 and one of the most prestigious chamber music groups at the moment, entrusted a new piece to Casablanca that was played for the first time on March 23<sup>rd</sup> at the Teatro Alambra de Granada together with two others quartets by Casablanca: the *Cinco interludios* — *Quasi variazioni* and *Cuarteto de cuerda n. 2*. The author entitled it simply as *Encore Arditti*.

#### BABEL 46 FREE OF GUILT

It was in 1968 when a prize offered by the Liceu for a new opera was not awarded to anybody due to lack of candidates of sufficient quality. Montsalvatge had submitted an eighty-minute opera called *Babel 46*. Until the premiere at the Festival of Peralada in 1994 and the performance at the Festival of Cadaqués shortly afterwards the same year, the opera had been shelved because for Montsalvatge the panel verdict was the biggest disappointment of his career. The performance on February 16<sup>th</sup> at the Liceu together with *L'enfant et les sortilèges*, by Ravel, both conducted by Antoni Ros Marbà (one of the aforementioned judges) served to redress this error. It was a production by the Liceu and the Teatro Real from Madrid.

The plot of the third opera by Montsalvatge, after *Una voce in off* and *El gato con botas*, is about the vicissitudes of nine characters from different countries in a concentration camp a few days after the end of the Second World War. Every character sings in his own language: Spanish, Italian, English, French and Portuguese, including some fragments expressed in Catalan and in Hebrew. A parrot repeats "Heil Hitler" and other nazi slogans in German. This polyglot libretto gave name to the opera, but it also served to explain the musical tools of Montsalvatge to the unmusical audience in his pedagogical treatment of music. Here the composer developed pantonal harmony: the music combines different tonalities in the same harmonic structure as opposed language conversations in the same dialogue.

Jorge Lavelli created a scenography from a landscape of oxidized girders and scrapped car remains to underline a question and a doubt: how can the nine characters ignore their past and their future in one of the most critical

moments in the twentieth-century Europe, in the last days of one era and the beginnings of a new. Every character lies to the others and, when salvation comes, the truth unmask the liars. Montsalvatge tried to tell us that lies are not only a way of living, but also a way of surviving. And solidarity is the biggest lie, because every character expresses their solidarity towards the rest, but when freedom comes their falseness emerges.

Perhaps there is no guilt in telling a lie at a moment when the horrors and consequences of war strike at our human cohesion, more fragile than an idea. Perhaps there is no guilt in declaring a prize not been awarded for lack of good candidates when you are looking for the highest quality. But there is guilt if you condemn the liars and the judges without understanding why they act this way. The plot and the performance history of *Babel 46* teach us this lesson in unison with the pedagogical thinking of this author.

#### INAUGURATING THE PALAU FOR THE THIRD TIME

The Palau de la Música in Catalonia is one of the most celebrated sights of Barcelona and one of the strongest symbols of Catalan nationalism. Designed by Domench i Montaner, this base for the Orfeo Català was built between 1905 and 1908 and, until the opening of the Auditori, it has been the city's, and perhaps the country's, main concert hall. This modern style jewel has reached 2004 with three very important medals to its name: it was declared Patrimony of Humanity by the UNESCO, it programs nearly a concert every day and, during the last twenty years, it has been growing constantly.

In the eighties, Oscar Tusquets conducted the first restoration and expansion of the Palau, opened on October 2<sup>nd</sup> of 1989. The same architect lead a subsequent construction project, this time larger and more complex. Nearby the Palau there was a church built some years before and dedicated to Saint Francis de Paula. Domenec i Montaner himself failed to take this into account when he drew up plans for the new musical hall because he built a glass front which was effectively hidden by the church. The Orfeo was able to buy the church and then demolish it, and now the hidden facade has been exposed to the sun for the first time. About eleven meters under this new building, there is the Palau's chamber music hall, named *El Petit Palau* (The Little Palace) with seating for more than five hundred and illuminated by zenithal light. The new hall is equipped for concerts, conferences and for recordings. It was opened on February 18<sup>th</sup> with a concert by Peter Zimmermann on violin, and Christian Zacharias on piano.

April 22<sup>nd</sup> was the official inauguration of the complete work, that was paid for by the Ministry of Culture, the Private Foundation of Orfeo Català, the Generaliat of Catalonia, the County Council and by the Town Council of Barcelona. Tusquets restored many halls and created a new building housing different rooms and a restaurant. The new facade blends with the older and less decorative facade but built using the same material: the characteristic red sun-dried brick that embraces the body of the whole building.

When in 1978 the current president of the Foundation took up his position, he also initiated an innovative project for restoring the Palau aside from construction concerns. The Palau opened with all kinds and genres of music,

not only classical music. At present it is very common to find jazz, popular music or flamenco, among others, in the programmed concerts. This proved to be an opportune and appropriate move because it has brought the Palau and classical music closer to the people. Confirmation of this is illustrated by the fact that some months earlier, in October, the organ played again after three decades of silence. Its restoration was possible because of civil action which respected the building and for the institution housed in it. Hence, the theme of the new sculpture group on the new façade is no mere accident if we compare it to the first one on the corner of the older building, which is an allegory of the Catalan folk song by Miquel Blay. The sculptor Natxo Farreras, helped by Òscar Tusquets, erected an enormous bas-relief of a silent tree made by anonymous adobes.

JOAQUIM RABASEDA  
ESCOLA SUPERIOR DE MÚSICA DE CATALUNYA  
*Translated by Roland Pearson*